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Symphony AUSTRALIA

MUSIC LOVERS' GUIDE TO THE ABC'S 1989 CONCERT SEASON

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INTRODUCTION TO SYMPHONY AUSTRALIA

Welcome to another fine year of orchestral music. For me, 1989 will be my first year as General Manager of the ABC's concert music activities – and I couldn't have joined at a better time. The year 1988 was a landmark for the orchestras. All over Australia, audiences responded with enthusiasm and in greater numbers to the programs and performances of their orchestras.

Towards the end of last year, the Sydney Symphony Orchestra toured the United States, playing in the Kennedy Centre and at Carnegie Hall. After the Melbourne Symphony Orchestra's equally successful tour of Japan and Korea in 1987, the ABC's orchestras are back on the international touring scene. We plan more , and more interstate touring.

The orchestras now have more and better-paid players. The year 1989 will be the first for the enlarged West Australian Symphony, brought to full strength of 85 players through a joint funding agreement between the ABC and the West Australian Government. The Tasmanian Symphony has four more strings and a new Principal Conductor, Dobbs Franks.

These developments have been recognised by the State governments, which have recommended that the ABC should continue to manage Australia's symphony orchestras, thus removing to a comfortable distance the unsettling prospect of major changes in funding and management.

I am confident that the ABC's orchestras are on the crest of a wave. The major programs for 1989 reflect this rediscovered energy and are already heavily subscribed. But there's more to come: recordings, broadcasts, first performances of Australian-commissioned works and family concerts. It will be an exciting, varied year of orchestral music – join us!

HELEN MILLS

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CONCERT SEASON HIGHLIGHTS

I WANTED to create the image of our country at war, capture it in music," Dmitri Shostakovich wrote of his *Seventh* symphony. "I wanted to write about our time, about my contemporaries who spared neither strength nor life in the name of Victory over the Enemy."

This epic symphony, known as the "*Leningrad*", became instantly and widely popular when it was first played in the West in 1943, after the score had been smuggled out of the USSR on microfilm. Yet now, it is one of the composer's most rarely played major works, perhaps because it is identified so strongly with the politics of its time.

The Soviet Union was then an ally in the fight against the Axis powers, and Shostakovich's *Seventh* was seen purely as an expression of the country's will to fight the common enemy.

But again, in the words of the composer (many years after the "*Leningrad*" was written): "The work had been planned before the war and consequently it cannot be seen simply as a reaction to Hitler's invasion . . . Hitler is a criminal, that's clear, but so is Stalin . . . I haven't forgotten the terrible pre-war years."

This compelling and epic work will be conducted by the **Adelaide Symphony Orchestra's** Chief Conductor, Nicholas Braithwaite, in the first Masters Series concerts on May 5 and 6.

Only four years before Shostakovich completed this symphony, William Walton finished his violin concerto in characteristically meticulous fashion. It was commissioned by Jascha Heifetz for performance at the New York World's Fair of 1939 (at which another major British concerto, that for piano by Sir Arthur Bliss, was premiered), but Walton ran late — he had many doubts about the score — and Heifetz first played it in December of that year in Cleveland.

Now regarded as a cornerstone of the concerto repertoire, it will be played by the internationally-acclaimed Adelaide-born violinist Jane Peters in the Masters Series concerts of September 1 and 2, with Jorge Mester conducting. Peters will also play it with the QSO in Brisbane under Vernon Handley on September 27.

Melbourne Symphony Orchestra: With the possible exception of his *Fourth* symphony, Bruckner wrote nothing as widely-loved as his *Seventh*. And, unusually, it was a success during the composer's lifetime.

The noble adagio, written under a premonition of Wagner's death, is one of the most moving tributes in the symphonic repertoire, while the epic fleet-footedness of the scherzo is equally miraculous.

Distinguished Czech conductor Witold Rowicki will direct performances of the symphony in August's Red Series and Meet the Music concerts.

Bruckner's ecstatic spiritual repose is unique in the history of orchestral music, but when he was a largely unknown quantity (ie, for much of this century) his name was often linked with Mahler's, an unlikely pairing today.

While the two composers often thought on the same scale, they were worlds apart in temperament, as anyone hearing the opening bars of Mahler's *Fifth* symphony — which will be played under the MSO's conductor laureate, Hiroyuki Iwaki, in May's Red Series concerts — can attest. Mahler's embracing all-or-nothingness often perplexes analytical approaches, leaving us exulted and bewildered.

This work will also be performed by the West Australian Symphony Orchestra under principal guest conductor Vladimir Ponkin in the WASO's Master Series concerts on April 7 and 8.

Queensland Symphony Orchestra: The history of music being written for specific performers has a long and distinguished history. The Mozart horn concertos, Brahms' clarinet sonatas and Ravel's *Piano Concerto for the Left Hand Alone* are only some of the most obvious examples of uniquely gifted musicians uniquely inspiring their composer contemporaries.

Brisbane concert-goers will hear this tradition renewed in May when the magnificent Swedish trumpeter Hakan Hardenberger plays the concerto written for him by the British composer-conductor Elgar Howarth. Howarth has said of Hardenberger's playing that it "has a wildness that is both tremendously exciting and truly beautiful".

Audiences in the UK have greeted Hardenberger's playing of the work with great enthusiasm, which is not surprising, given the talents that have combined to produce it. The work will be performed on May 22, when the QSO will be conducted by Ronald Zollman.

Richard Strauss's *An Alpine Symphony* (1915) is one of his most controversial works. It has been described variously as "the most flatulent piece of orchestral music ever written", "a musical Baedeker" and, even more pointedly, "a dreadful mistake". Yet, many others have pointed to the air of exultation and transcendence it breathes, and to the staggering orchestral ingenuity and inventiveness that it displays. It is certainly not a piece to leave an audience unmoved.

It depicts the passing of 24 hours on an alpine mountain and is divided into 22 sections, each of which bears such titles as "On the Alpine Pasture", "On the Summit" and "Tempest and Storm".

In writing these nature pictures, Strauss called on an orchestra of vast dimensions, featuring quadruple woodwind, eight horns on stage plus 12 off, four Wagner plus two standard tubas, two sets of timpani, a wind machine, cowbells, organ, alpine horn, thunder-sheet and much more. Not surprisingly, the expense involved in marshalling such forces has meant that performances of it are extremely rare.

Brisbane concert-goers will be lucky enough to hear the combined talents of the QSO and the Queensland Philharmonic Orchestra in the piece, under the QSO's chief conductor Werner Andreas Albert, in the subscription concert of October 14.

Sydney Symphony Orchestra: The theatricality of Verdi's setting of the Latin Requiem text is one of its great strengths and one of the main reasons for the work's enduring popularity. Yet Verdi was hardly religious at all, and held a deep disrespect for the clergy all his life.

The principal inspiration for his *Requiem*, then, was not in-born religious

feeling, but rather the death of a man he venerated, the poet and novelist Alessandro Manzoni.

Manzoni remains one of the central figures in Italian literary history, his novel, *I Promessi Sposi* (The Betrothed), being one of the most widely-read works in the language. Verdi held him above all other artists of his time, writing of Manzoni's death that "with him ends the purest, holiest title to our fame".

It is no surprise to find that Verdi's *Requiem* is steeped in the musical language of his operas; indeed, his response to the text is marked by an almost fleshily passionate engagement with its concerns, so that the moods of each section are overtly dramatic, from the hushed intensity of the solo bass's "Mors" (Death) in the *Dies Irae* to the joyous chorus carolings of the *Sanctus*.

Stuart Challender's performance of the work with the SSO, Sydney Philharmonia Choir and soloists Joan Carden, Elizabeth Campbell, Richard Greager and Grant Dickson, will surely affirm the greatness of this enthralling masterpiece (Epson Master Series, March).

The nature of Mendelssohn's achievement in writing the incidental music to Shakespeare's *A Midsummer Night's Dream* has never been repeated in musical history. That he wrote the overture when he was 16 is startling enough, until one remembers that the Mendelssohn family were prosperous and widely read, Felix being 12 years old when he met Goethe. By his mid-teens, he was familiar with many of Shakespeare's plays in translation.

But it is perhaps even more remarkable that, when he wrote the rest of the incidental music to Shakespeare's comedy on commission from the King of Prussia 17 years later, Mendelssohn was able to recapture his overture's exuberant, innocent, vivid poetry.

The reason the work is so successful in relation to the play is that the composer marries his memorable music—even such pieces as the *Scherzo* and the *Nocturne*—to precise dramatic moments in the narrative. Like Verdi's *Requiem*, it is a triumph of emotional engagement with the text. John Hopkins will conduct the complete *Midsummer Night's Dream* music in the Meet the Music series on July 19 and 20, with the SSO, female voices of the Sydney Philharmonia Choir and soloists Helen Adams and Deborah Riedel.

Tasmanian Symphony Orchestra: Vaughan Williams wrote no work more overtly sensual than *Flos Campi*. In its mood of exotic indolence it is unique in his output and remains one of the few works by a major British composer to so thoroughly and gently inhabit the realm of fleshly pleasures.

He wrote it in 1925 for the English viola player Lionel Tertis, as a suite for viola, chorus and orchestra. The chorus merely vocalises — it has no words to sing — and as such is treated colouristically, while the size of the orchestra must conform to dimensions layed down specifically by the composer. There is to be one of each wind instrument and first and second violins must comprise no more than six players each. There are to be no more than 26 singers in the chorus.

The six short sections of the suite are played without a break and each is prefaced by a quotation from the *Song of Solomon*. The third section, for example, appears below this excerpt:

"I sought him whom my soul loveth, but I found him not . . . I charge you, O daughters of Jerusalem, if ye find my beloved, tell him that I am sick with love . . . Whither is thy beloved gone, O thou fairest among women? Whither is thy beloved turned aside? that we may seek him with thee?"

Vernon Handley conducts the TSO in *Flos Campi*, with viola soloist Janet Rutherford and the Tasmanian University Musical Society, in Hobart on September 30.

Like *Flos Campi*, Honegger's symphonies appear to be running against the tides of musical fashion, but they contain much magnificent, vital, alive music, and deserve more frequent performance. His *Fourth* symphony (*Deliciae Basiliensis*) was commissioned by the Swiss composer's conductor countryman, Paul Sacher, who was also responsible for the first performances of such notable works as Bartok's *Music for Strings, Percussion and Celeste* and Martin's *Petite Symphonie Concertante*.

The *Fourth* symphony is one of Honegger's most delightful and charming pieces, beautifully scored and full of winning melodic felicities. The TSO will play it under principal conductor Dobbs Franks on Saturday, April 15 in Hobart and on Tuesday, April 18 in Launceston.

West Australian Symphony Orchestra: "The Leonardo of the Cinema" is how Roger Manvell described the great Soviet director Sergei Eisenstein, whose epics of the Russian and Soviet past include such seminal films as *Battleship Potemkin* (1925), *October* (1928), *Ivan The Terrible*, Parts 1 and 2 (1944 and 1948) and *Alexander Nevsky* (1938).

The last of these was the product of an unusually close and fruitful relationship between the director and his composer. Prokofiev was already an admirer of Eisenstein's work when he was asked to write the music for the film and found in Eisenstein a man who understood music and who was prepared to edit parts of the film to the pre-recorded score, a most unusual practice.

The film tells of Nevsky's Russian army and its victory against the Teutonic Knights in the Battle of (the iced-over) Lake Peypus, near Pskov, in 1242. Prokofiev felt his music could have an independent concert hall life as a cantata and arranged it into a seven-movement format which follows the chronology of the film and thus climaxes with Nevsky's victorious Battle on the Ice.

This thrilling work will be performed with the WASO and the West Australian Symphony Chorus under principal guest conductor Varujan Kojian, in the fourth Master Series concert on June 30 and July 1.

In the 1940s and '50s, Saint-Saens' *Third* symphony (sometimes known as the "Organ") was often referred to as "seldom played", but that is hardly the case now, when it ranks in popularity with the composer's second piano concerto.

Many critics have felt the "Organ" Symphony to be Saint-Saens' most extensive tribute to Liszt, who influenced him deeply as friend and musician. Certainly, the dramatic use of organ (possibly inspired by Liszt's extensive employment of it in his symphonic poem, *Battle of the Huns*) and the absorption of an ostensible four-movement structure into two defined movements are devices made famous by Liszt and the piece is dedicated to his memory. The WASO will play the work under Jorge Mester in the seventh Master Series concert on September 15 and 16.

—PHILLIP SAMETZ

THE ADELAIDE SYMPHONY

THE past year has been a good one for the Adelaide Symphony Orchestra. The smart money says they haven't played better in ages and the morale among the troops couldn't be better. On the concert stage, they have not only put their backs into their work, they have evidently enjoyed doing so.

There is much to be pleased about, of course. The appointment of Nicholas Braithwaite as Chief Conductor has proved to be the best idea anyone has had in years and the orchestra has distinguished itself on every outing all season. It scrubbed up well during the Adelaide Festival, playing four separate concerts under guest Australians Barry Tuckwell and Brenton Langbein, as well as Richard Bonynge for Dame Joan's "mad" scenes.

Then there were four performances under Stuart Challender of *The Fiery Angel* for the State Opera. In each case, whatever else was being said about the night's music, the orchestra received warm notices.

Performance highlights of the past subscription season have ranged from the Shostakovich *Eighth* back in April to the capacity houses for guitarist John Williams and the all-Beethoven evening under Stephen Bishop-Kovacevich.

But the Adelaide Symphony's General Manager, Michael Elwood, would be the first to say that, while the orchestra is on a roll, there are many questions about funding, program, subscription sales and venues to be discreetly chewing the nails about.

With the statistic that 80 per cent of the ASO subscribers are over the age of 60, Elwood is looking squarely at the business of finding a younger audience. As he noted early last year: "The biggest problem we face is to find the audience which sold out the Kronos Quartet performances in the Festival and the audience which turned out, for whatever reason—snob appeal or whatever—for the Chicago Symphony Orchestra—why not the ASO?"

Since then, there has been an increase of subscribers of more than 1,200 which has been a gratifying tribute to the tenacity of Elwood and Braithwaite who have been looking long and hard at the balance of repertoire in both the Masters Series and the Meet the Music programs.

For a start, they have made the Masters Series more popular. Elwood set about redressing old imbalances. As he put it, there were years when no Brahms symphonies were played, or Haydn or Mozart —and people wanted to hear them.

But, at the same time, there is a genuine commitment to broaden the repertoire. Nicholas Braithwaite has said: "Because people like what they know, that poses a problem for us—we get in an ever-decreasing circle. It's a hard balancing act to give people 'what they know and what they like' and, at the same time, try to broaden the outlook as well.

"For a time, we feel we have to establish the confidence of the audience first. But I feel totally committed to the idea of performing modern music, otherwise music will become a museum and die out, like the dinosaurs.

"It is a question of finding the right forum to display modern music—not just Australian, but from elsewhere. Modern work tends to be a ghetto anyway, we don't want an Australian ghetto as well! One concert audience is the *1812 Overture* audience, but I don't think we are playing enough to the 'squeaky gate' audience and they may not be the same. It may not be a good idea to force the *1812* audience to listen to the squeaky gate music and vice-versa. We have to identify areas and venues and decide where in the series works can go."

Similarly, last year, Michael Elwood was pondering the reach of Meet the Music series on Wednesday nights in the Adelaide Town Hall. "They were designed on a formula—a 20th-century concerto, an Australian work and a mainstream popular symphony. It's been put to me that it is neither one thing nor the other—but I'm not sure whether that's relevant or not. The problem is not that the music is unlistenable—works like Szymanowski's *Symphonie concertante* and Lutoslawski's *Cello concerto* are marvellous—it is just that they are unknown."

For 1989, Braithwaite and Elwood have planned seasons which deal with these issues head on. With characteristic decisiveness, they have adopted a more clearly delineated horses-for-courses approach. Fully aware that it is a controversial change, Michael Elwood has removed all contemporary music from the Masters Series.

"Instead, we are running a two-week, special Studio Series. It will put contemporary music in a sympathetic environment and allow the aficionados to get close to the music and get involved with a variety of discussions, seminars and workshops. We are even looking at the possibility of playing a work twice within the concert and things like that."

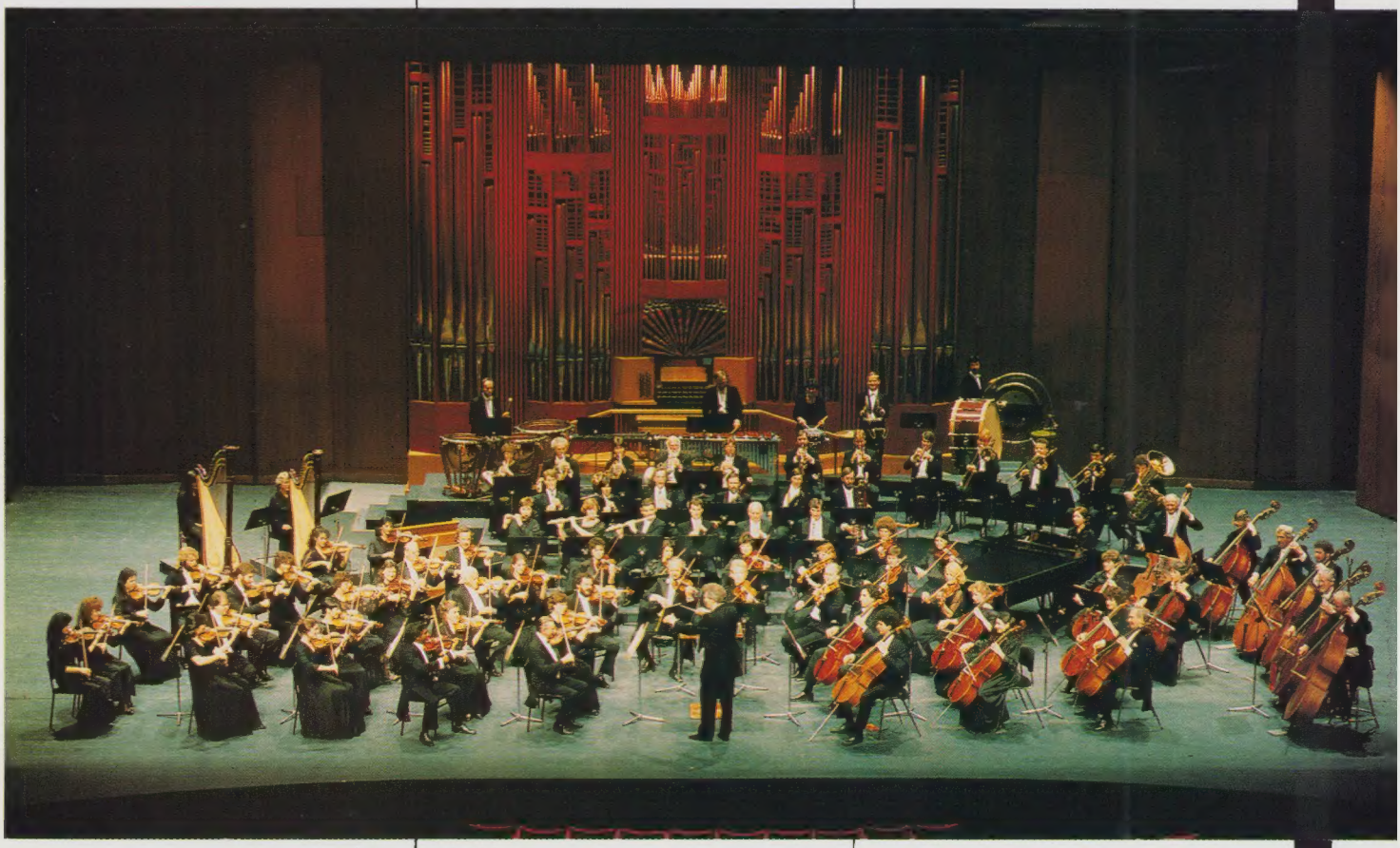
In his view, it will be an uncompromising look at new composition. Reaching for a press release, he announces "an idiosyncratic overview of the state of modern music today, with particular reference to Australia". That means 50 per cent Australian content, a mix of recent and retrospective pieces and the possibility of a first performance in each program. There are also hopes for a national broadcast arrangement with ABC FM.

Braithwaite is keen to continue to perform 20th-century masterworks—the Shostakovich *Seventh* will be a highlight of the 1989 season—and he has confidence that the Studio Series will help to nurture a substantial new music audience in Adelaide.

"One of the most successful modern music groups in the world today is the London Sinfonietta and all they ever do is modern music. The have built up the biggest regular audience in the Queen Elizabeth Hall, more than all the more classically oriented concerts. It has taken them 25 years, but there clearly is an audience—you just have to work at it to build it up.

"We are going to use the performance room at the ABC at Collinswood, which is small capacity. Once we have got people seriously interested, if we have to move to a bigger auditorium, we will."

The idea is that Braithwaite will conduct at least one of the series, but that program choices will be made by guest artistic directors specially appointed for the Studio Series. They will be leading personalities in the modern music field: gurus, Elwood says, who will be there to ginger-up attendances and stimulate debate about contemporary music.

The Meet the Music program has also had an overhaul. The formula Elwood used in 1988 has gone, there is a new timeslot and a different venue as well. Because the Town Hall is in for an overdue

sprucing in its foyers and service areas, the ASO won't be performing there at all after its March concerts in 1989.

Instead, the Meet the Music series will be held at the Elder Hall at the new kick-off time of 6.30. The statistics show that the core of the Meet the Music audience are young fry, usually secondary school students, whose tastes are, for the time being, more conservative than the 1988 menu catered for.

Since, as Michael Elwood freely acknowledges, the ASO is at the audience-building stage, the idea is now to make the Elder Hall concerts meet the audiences, at the very least, half way. Grieg's *Piano Concerto*, Mozart's *Symphony No. 40*, Beethoven's *Fifth*, Bernstein's *West Side Story Suite*, Tchaikovsky's *Violin Concerto* and Mussorgsky's *Pictures at an Exhibition* all feature in a program planned around the senior secondary school syllabus.

A new element in the series will be the role of the newly-appointed Education Officer for the orchestra. Based on the success of the format in Sydney, Adelaide's young audiences will have access to specially developed resource material for every concert, each of which will include works actually studied in school music programs.

Elwood is proud of the fact that a number of distinguished young South Australian performers have been contracted to play. Pianist Clem Lesky Jr, violinist Jane Peters and clarinettist Alan Meyer will all be appearing, as will promising international cellist Ofra Harnoy.

And then there are the Fantastic Fridays, part of the management's drive to establish a third, quite distinct, audience again. A set of three concerts under the baton of Tommy Tycho will replace the Summer Proms and Past Proms series of previous years. The emphasis is on pizzazz, with glitzy staging and show-stoppers, such as Julie Anthony and Donna Lee, performing.

John Russell will recreate his Radio Show, first seen six or seven years ago, which features music of the 1930s performed as it once was, live-to-air, with considerable production resources. The concert will also pay tribute to the great pop orchestras of Mantovani and Melachrino.

Equally pitched to the nostalgia, easy-listening crowd will be the other two concerts—the Best of Broadway and the Best of Hollywood, self-explanatory indications of the ASO's bid to reach the punters who, not long ago, broke box office records for the Adelaide season of My Fair Lady.

Looking over the Masters Series, Michael Elwood expresses particular enthusiasm for the return of Ronald Zollman to the podium. This is his first time back since his considerable success with the ASO in 1984. Jorge Mester will also bring his "very specific flair and skill" and there is great interest in Chinese conductor Muhai Tang's program with Valery and Igor Oistrakh.

But perhaps the highlight for the orchestra, management and Chief Conductor Nicholas Braithwaite will be the recording of the Shostakovich *Seventh*, the Leningrad symphony. This follows on from the recording made in the Town Hall in 1988 of the Shostakovich *Eighth*. It is being released by Polygram through Philips and all concerned are delighted with the result.

Elwood beams proudly at the very thought of it and, when he says that he will be making sure that ample supplies of the record, cassette and CD will be available in the Festival Theatre foyer in the new season, you get the distinct impression he really means it.

—MURRAY BRAMWELL

THE MELBOURNE SYMPHONY

AFTER a performance of his music in Osaka during the Melbourne Symphony Orchestra's 1987 tour of Japan, the country's leading composer, Toru Takemitsu, rose to address the orchestra. Midway through an emotional speech of thanks, he stopped, tears streaming down his face.

He was overwhelmed by the generosity and dedication the players had shown toward his work, he said. He had never before experienced such a profound feeling for his music from an orchestra; never heard such an impeccable performance.

Speaking about the tour in a recent radio interview, the General Manager of the MSO, Stephen McGhee, explained this was the first time a visiting orchestra had dedicated an entire concert program to the music of a Japanese composer. It was seen both as a tribute to Takemitsu's stature as a contemporary composer, as well as a gesture of respect to Japanese culture, he said.

One of the works performed, *November Steps*, is scored for orchestra and two traditional Japanese instruments, the biwa and the shakuhachi (a 14th-century end-blown flute). The spectacle of a Western orchestra performing with soloists using traditional instruments greatly moved the normally reserved and undemonstrative Japanese audiences, said McGhee.

"The orchestra had been forewarned that Japanese audiences were very conservative. They tend to applaud politely and that's as far as it goes. However, even at the first concert in Tokyo, the applause was overwhelming."

By the end of the six-week tour, the MSO had well and truly broken through the characteristic Japanese reserve. At the close of the orchestra's final concert in Hakata, the audience rose from their seats to applaud and also to wave goodbye to the musicians. It was an extremely moving moment for the orchestra and its Chief Conductor, Hiroyuki Iwaki, whose dream it had been to take the Australian orchestra he had conducted for 14 years "home" to Japan.

The emotion generated by its 1987 tour of Japan and South Korea is typical of an orchestra which was described by an American critic, during the MSO's 1970 tour of the United States, as expressing "a loving, wholehearted dedication" to the music it performs.

When asked to define the quality that has earned the orchestra its "world-class" reputation, one member of the MSO's string section simply said: "We're not just technicians, concerned with perfection. There's a lot of heart, an empathy, in the way we approach the music we perform."

Last year, the MSO won the heart and the admiration of France's greatest living composer, Olivier Messiaen, with performances (the MSO gave the Australian premiere in 1985) of his monumental *Turangalila Symphony* and his composition for piano and orchestra, *Reveil des Oiseaux* (Awakening of the Birds) at the Melbourne Concert Hall, under the direction of Hiroyuki Iwaki.

Visibly moved by the response of the Melbourne audience and the standing ovation which called him back to the stage no fewer than seven times, the octogenarian composer later described the MSO's performance of *Turangalila* as one of the most memorable and dynamic performances of this lengthy and complex work.

In an open letter to the orchestra and to Iwaki, he warmly thanked the players for their musicianship, their "extreme precision", perfect harmony, marvellous artistry and profound comprehension of both works. His wife, pianist Yvonne Loriod, who performed with the orchestra, added her own note of praise, thanking the MSO for its "superb presentation" of *Reveil des Oiseaux*. The orchestra's performance, she wrote, was joyous, dynamic and "*inoubliable*"—unforgettable.

"As an orchestra we are very committed to the idea of performing a broad range of 20th-century works," says the MSO's principal viola, Lawrence Jacks.

"Contrary to a popular belief about the difficulty orchestral players have in relating to contemporary music, the MSO is very receptive to new works and always welcomes the opportunity to be involved in presenting programs which feature good contemporary compositions.

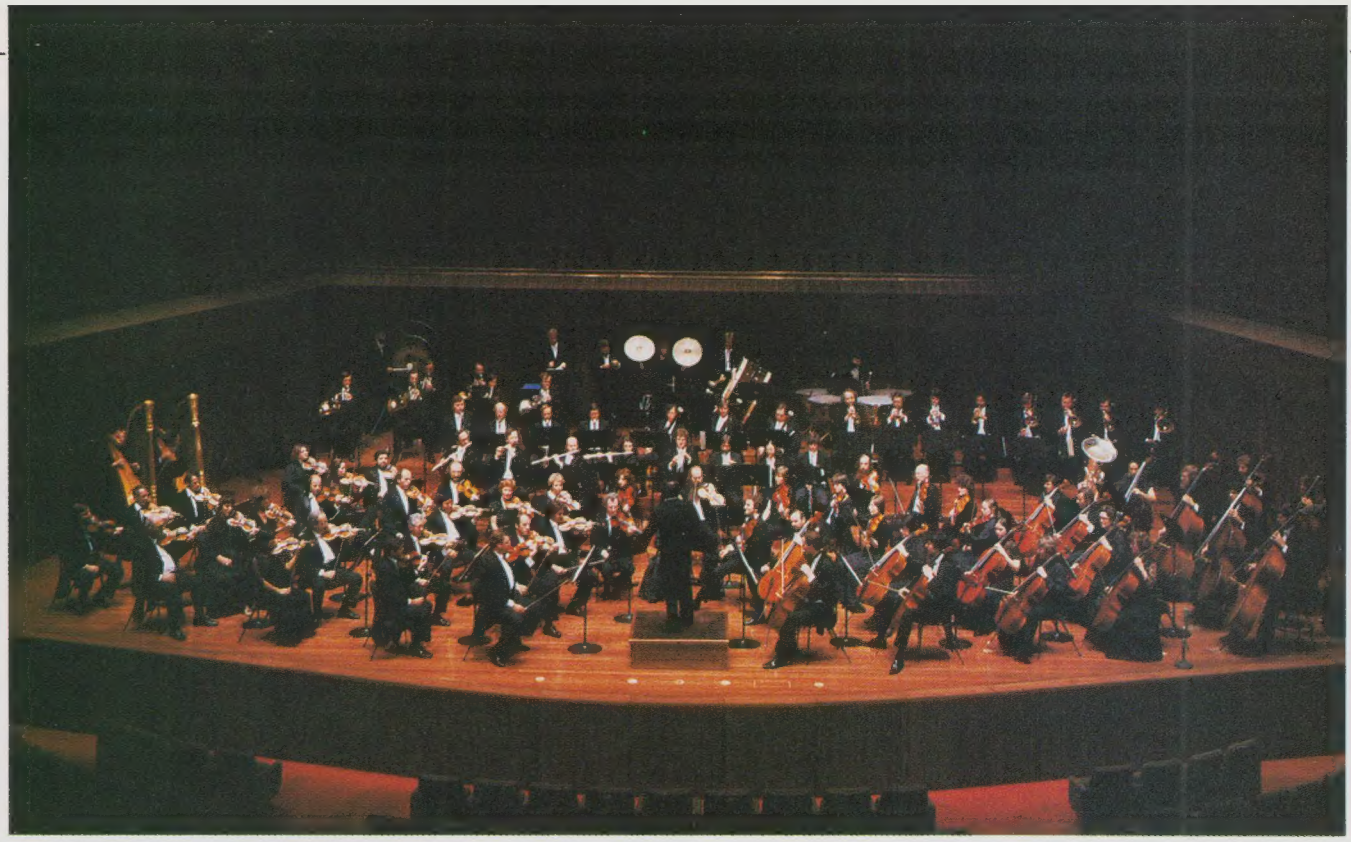
"The players are pretty keen on adding new works to the orchestra's repertoire because, as musicians, we believe contemporary music must be presented to the public at the highest standard possible, in order to do justice to the composer's intentions.

"We see ourselves as ambassadors for the future. It's important that contemporary works are performed now, so that, in future years, there will be a record of how the work sounded at the time it was written. Music must also be seen—and heard—as a living art form and not simply the perpetuation of a magnificent tradition."

Contemporary music figures prominently in the MSO's extensive repertoire. Last year, a new concert series, From the New Worlds, was introduced specifically to showcase 20th-century music, combining familiar works by well-known composers such as Stravinsky and Prokofiev with lesser-known works by contemporary American and European composers. The series also premiered new works by Australian composers Brenton Broadstock and Barry Conyngham.

Judging from attendances at the concerts, Melbourne audiences are far from timid in accepting new music when it is played by an orchestra which The New York Times once enthusiastically described as "first-rate".

As part of its commitment to contemporary music, the MSO management has also appointed Australia's first orchestral composer - in - residence — 36 - year - old, Melbourne-born Brenton Broadstock.

Broadstock, who began his musical career at the age of eight, playing in brass bands, has won several overseas awards for his compositions. In 1987, he won first prize in the Hambacher Preis International Composers Competition in West Germany for his *Tuba Concerto*. Last year, three of his compositions (including a piece called *Beast From Air*, written as a protest against French nuclear testing in the Pacific) were chosen to be performed

at international music festivals in Hong Kong, Germany and Japan.

But without doubt, the high point so far of Broadstock's residency with the MSO, has been the premiere of his first symphony, entitled *Toward the Shining Light* and dedicated to his handicapped son. The 20-minute work was performed at the Melbourne Concert Hall in the presence of Olivier Messiaen and in company with Messiaen's *Turangalila*.

"The residency has meant a lot to my career as a composer," says Broadstock. "It has enabled me to write my first large-scale orchestral work, knowing it would be played in a situation which would attract maximum attention to the work of Australian composers. It's a question of being able to hear your work performed by the best orchestra in the best possible situation, knowing that you could never ask for that work to receive a better performance, or a better audience."

Last year also saw the appointment of Berlin Philharmonic violinist Michael Dauth to the position of MSO concertmaster, after the post had been filled by a succession of temporary appointments during the past five years.

A former leader of the Berlin Philharmonic Octet and the Berlin Philharmonic Chamber Virtuosi, Dauth says he wants to build up the string section, and achieve "a smoother, more homogenous sound".

The lack of a permanent concertmaster has hindered the development of a unified sound, he says. "The strings should sound as one, but, with different people advocating different styles of playing, this has been difficult to achieve in the past and it has hindered the growth of the orchestra. I'm aiming to create a harmony with the strings that will be a real strength."

Manager McGhee has been keen to periodically take the orchestra out of Melbourne and into Victoria's rural communities for a series of extended tours that would involve the players in a more meaningful interaction with rural audiences. McGhee has expressed concern over what he calls "the fleeting nature" of the MSO's country tours and wants to see tours which allow a more sustained contact between orchestra and audience.

Last year, a pilot residency scheme was announced for the city of Wangaratta, in which the orchestra would be based in the area for a week, performing in the outlying towns of Shepparton and Albury. In addition to presenting evening concerts, the MSO would form ensembles to perform in local galleries and similar venues and leaders of the various sections would be available for masterclasses.

The residency was to conclude with a spectacular outdoor concert which, said McGhee, would allow country audiences to see the orchestra performing at its full strength of 92 players, instead of the "cut down" orchestra necessitated by the under-size stages of many rural venues.

Another initiative was the appointment of former MSO principal cellist and popular young conductor Phillip Green as Director of Education Programs for 1988 and the following year, in an attempt to broaden the appeal of the MSO's school concerts. Despite some initial criticism over the introduction of an admission fee for these concerts, Green's dynamic and engaging style as a conductor has helped to produce a dramatic surge in popularity, with an incredible 118 per cent boost.

"I enjoy the privilege of being able to say to any child, 'This is symphonic music', and there is also the challenge of presenting music in a way that will hold their attention," says Green.

"If we get it right, then they will come back. But, if we get it wrong, then we've lost them, probably for life. For most late primary and early secondary school children, rock music is used for some kind of emotional expression. Many students discover through these concerts that symphonic music can allow the same personal expression, once they are shown how to listen to it."

Perhaps the potential mass appeal of symphonic music for Australian audiences is best summed up by the huge crowds that flock to Melbourne's annual Sidney Myer free concerts, held at the height of summer on the lawns of the city's Botanical Gardens.

The concerts, which can attract crowds of more than 28,000 people (even with the added competition on the same night of Test cricket and rock concerts just across the Yarra) were directed in 1988 by young Swiss conductor Karl Anton Rickenbacher, who was visiting for the first time.

He was met one summer evening, strolling through the crowds, marvelling at the festive and relaxed atmosphere as families picnicked on the lawns before the concert.

"What a lucky city you are," he said, sweeping an expressive hand to include the gardens, crowd, clear night sky and the orchestra. "You know, this kind of atmosphere really is something for a conductor to remember."

—ROSSLYN BEEBY

THE QUEENSLAND SYMPHONY

DESPITE the many unresolved dilemmas still facing all Australian orchestras and the especially fierce competition in Brisbane for the Expo dollar, the Queensland Symphony Orchestra emerged from the experiences of 1988 radiantly strong. Before many of the other seeds were sown, the QSO astutely started its marketing for a bumper '88 year by expanding its subscription packages.

On the other hand, many major Queensland arts companies had curtailed forthcoming seasons because of restricted venue availability and the projection that audiences would be absorbed with the glitter and excitement of Expo '88.

In the face of the tougher competition from this world fair, the Queensland Symphony's harvest has been exceptional. A contributing factor to this glowing success is the availability for Brisbane concert-goers of a "choose your own subscription package" scheme.

In 1987, the Queensland Symphony Orchestra became the first Australian orchestra to introduce such a system. Its popularity was immediately discernable and continues to provide a vital expansion of Queensland's interest in orchestral music.

In 1988 21 per cent more subscribers took out concert packages of 10 or more, while a staggering increase of 21 per cent occurred in those subscribing to four concerts. Several QSO concerts sold out early in the booking period and, thoughout the season, the atmosphere in the Concert Hall of the Performing Arts Complex was one of packed excitement.

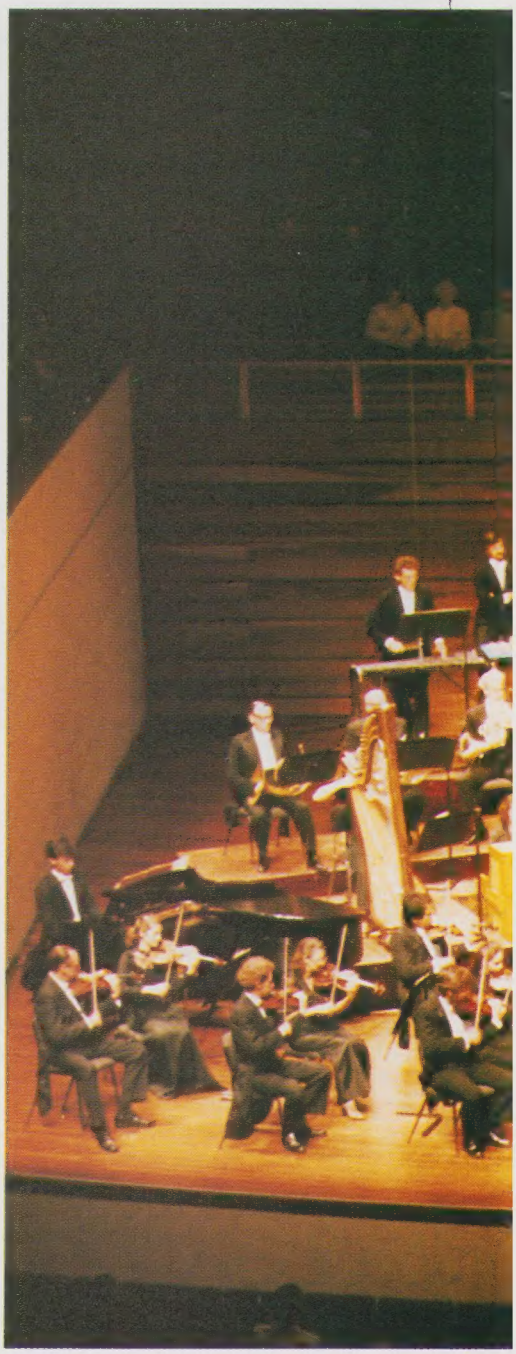
The tough team behind this success story is Mary Lyons, General Manager, and Beverley Parrish, Marketing Manager, who joined the QSO in 1986 and 1987 respectively. As Mary Lyons says: "We are all proud of the Queensland Symphony Orchestra's development in 1988. The Orchestra was able to establish a very high profile in what others saw as a daunting season in which to succeed.

"We have played for the Royal Ballet and Dame Kiri. All this puts us before a wider arts public and our packed-out concerts with Richard Clayderman in Brisbane and Sydney play a significent part in the all-important thrust to get more people in touch with our orchestra. Our Expo appearances on the River Stage and for World Expo on Stage playing for the film *Ben Hur* and the sell-out Hoffnung Concert have all been great successes."

While marketing percentages serve as important parameters, many a myth can be generated thereby in the arts. So the big question is . . . What is the Queensland Symphony Orchestra like in the concert hall? Happily, the increasing standards of player commitment and vitality echo the firming up of audience support.

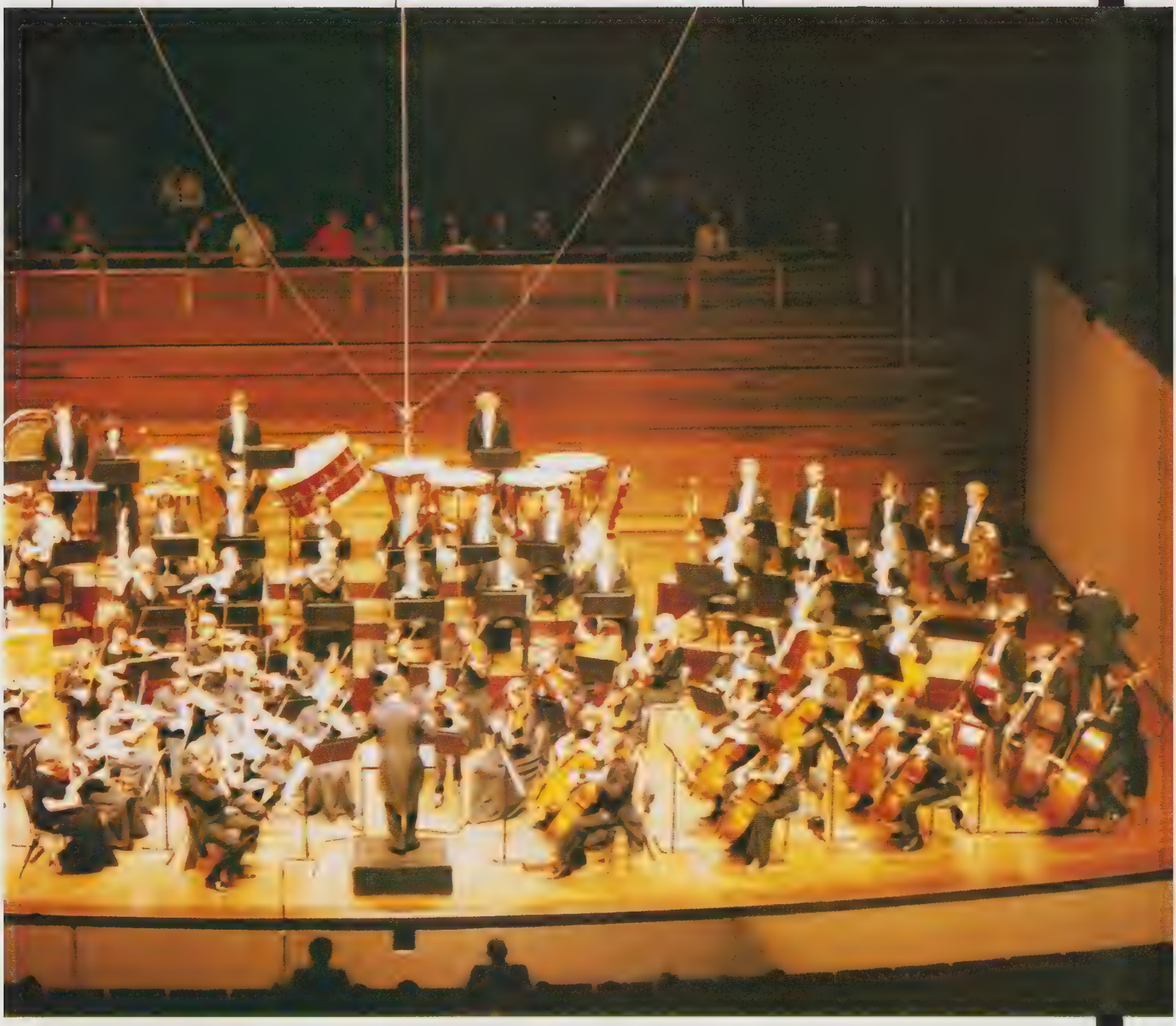
On several occasions, the QSO shook this listener out of dull complacency. For me, the most memorable was a concert with young Russian conductor Vladimir Ponkin, whose demands on the players returned a performance that galvanised the audience from beginning to end. With Canadian pianist Jon Kimura Parker, both these relatively little-known artists wove a spell of excitement that provided one of the highlights of a lifetime and made me proud of the Queensland Symphony.

International conductor Stanislaw Skrowacewski, who commented that "this orchestra holds its own among world



orchestras", made a similar impact early in the 1988 season. And the new concert calendar is full of similar delights.

From my network of overseas contacts, concerts not to be missed in 1989 are those from baritone Olaf Baer, with QSO Chief Conductor Werner Andreas Albert, and from trumpeter Hakan Hardenberger, only 28. At just 31, Baer has already made his mark as a great singer, with reviews of renown and the respect of his fellow musicians. While little-known in Australia both artists are exciting audiences throughout Europe. They should provide great enjoyment in this year's Master Concert Series.

Other highlights promise to be concerts with visiting conductors Hiroyuki

Iwaki and Vernon Handley. And Igor and Valery Oistrakh will join the QSO, continuing the family tradition established by Igor and his father, David.

"The ABC tradition of orchestral subscription is a long and valued one," Marketing Manager Parrish commented. "The good feedback from subscribers has made 1988 a very successful year and 1989 has been planned especially with our subscribers in mind. The benefits of joining us are enormous and, in this new era of flexible subscriptions, you get exactly what you want—provided, of course, you get in early enough to avoid the disappointment of sell-outs.

"On the selling side, we are proud of our new-look marketing and its 'across the arts' fertilisation. Supporting the work of local visual artists such as Sebastian Di Mauro is a bonus for subscribers and, in time, we hope to establish an interesting QSO art collection."

Performers with local affiliations such as Piers Lane and Dene Olding—both from leading Brisbane music families—sold out their concerts in 1988. Similarly, cellist Sue-Ellen Paulsen should receive a warm welcome on returning to her home city for the 1989 Master Concert Series.

Locally-based artists will get much-needed exposure in the 1989 Studio Series, six concerts to be held at the Queensland Symphony's marvellously landscaped home on the banks of the Brisbane River at West End.

A new direction for the orchestra in 1989 will be a small number of concerts at the City Hall, featuring music with a family orientation.

The orchestra and Chief Conductor Werner Andreas Albert will again take off on the long train journey to Queensland coastal towns for one-night stands with the best of the classics.

Also in the scheme of expansion, is the three-concert series at the Gold Coast Centre, a wonderful new venue which hosted two very successful QSO concerts in 1988. Apart from these important ventures, the Queensland Symphony Orchestra is alive and well and living in Brisbane.

—JOHN COLWILL

THE SYDNEY SYMPHONY

HOW good are our orchestras? What are their outstanding characteristics? That's the question we have perhaps been wary of asking ourselves in the past, but it's a good one for the post-Bicentennial stock-taking. It is especially appropriate in 1989, after the Sydney Symphony Orchestra's tour of the USA, where it has represented Australia's musical culture, counteracting the *Crocodile Dundee*-induced worry that our country may be celebrated for its primitivism.

In fact, of course, the remarkable thing about Australia is that orchestral music has been so highly developed here, given our isolation, youth, and resources. We salute the vision of the ABC pioneers who put their musical eggs in the orchestral basket, convincing our political decision-makers that each of our capital cities needed a permanent symphony orchestra.

In the process, Sir Charles Moses, Sir Bernard Heinze and others developed a subscription concert pattern which has given Australian audiences a quite exceptionally broad experience of the range of music for orchestra.

Putting the matter in the hands of a national broadcasting organisation, with its public rather than private purposes, was perhaps the only way this could have happened. The ABC was bound to play down the element of rivalry between cities which would compare one orchestra with another, though its broadcasts gave Australians, along with the opportunity to hear all the orchestras, the stimulus to compare them.

By contrast, the history of the development of orchestras in the USA is much more bound up with civic pride and money—Boston, Philadelphia, New York and Chicago had civic fathers (and mothers) vying for the best players, the best conductors—and often determining what they played as well. Were we better off without this?

Inevitably, as the orchestras move out of the direct control of the ABC and their upgraded managements feel their wings, the element of civic pride and comparison has a freer rein. The Melbourne-Sydney rivalry, which is a sometimes entertaining, sometimes frustratingly irrelevant thread of Australian cultural history, will encourage publicity claims which make music-lovers think about the relative merits of two symphony orchestras.

It's a pity, really, that distance and costs make that comparison so difficult to experience in the flesh. One of the most stimulating events for music in Sydney in 1988 was the visit of the Melbourne Symphony Orchestra, which performed while the Sydney orchestra was away on tour.

The Sydney Symphony Orchestra is certainly one of Australia's prestige orchestras, with an international reputation. Its performing venue, the world-famous Sydney Opera House, is increasingly identified overseas with the orchestra, as when the SSO performed in New York and Washington in 1988 with Australia's most famous operatic performers, Dame Joan Sutherland and Richard Bonynge. It was the vision of the SSO's first Chief Conductor, Eugene Goossens, that the orchestra should have a worthy and exciting home, in which Sydney could hear all kinds of music at the highest level of performance.

There's no question that, since the orchestral managements have become more independent under the ABC umbrella, the profile of each orchestra and its identification with its city has been more fully emphasised. But how well do our orchestras measure up to the expectations based on their role in our national cultural life?

The answer, over the years since the ABC formed the orchestras in the 1930s has been: remarkably well, considering the relatively short span of our history, our small population and immense distances. To those considerations should be added the fundamentally suburban character of Australian life: even in our capital cities, the orchestras in their downtown locations are not easily accessible to all. Much as the orchestras would like to make themselves more accessible and decentralise their activities, there are limitations.

So far, we have managed to maintain in each city, even in Sydney, only one full-time, full-strength orchestra meeting the needs of symphonic music. These needs are so various that the orchestra is at full stretch. As SSO General Manager Mary Vallentine observes, the Sydney Symphony Orchestra is comparable in style and training to most major overseas orchestras and its professional level is similar, taking into account that, as the only full-time orchestra in a city of 3.5 million, it has to meet a great diversity of demands.

Our orchestras may not have, in the public mind, the high gloss that gleams from some virtuoso overseas bands, but they have some strengths which have not always been realised. One very important one is the sheer breadth and variety of their repertoire. This becomes obvious to travellers who compare the programs of many great overseas orchestras with the ones available here.

Success is reflected in the feeling at SSO concerts. The "house full" sign is going up for more and more of the subscription concerts, with standing room well filled. This represents a remarkable turn-around—in three years, under new management directions, the SSO has restored total subscription audiences at its concerts to their 1982 levels: in 1988, attendances at all series were up—in the case of one series, the *Mozart Masters*, newly-established in 1987, by 62 per cent!

Behind the new titles of the series is a real sharpening of the programming: a greater definition in the profile of each series. The programs for 1989 in this respect continue the pattern of 1988. As Mary Vallentine explains, the radical changes have already happened and what is needed now is consolidation of the new directions. The best way to realise what is being achieved is to survey each series.

The *Epson Masters* series must take pride of place, since each of its programs is performed four times. Here we have a broad sweep of the masterpieces of 19th- and 20th-century music, a representative selection, blending the familiar with the worthwhile unknown.

In 1989, it opens with the most popular of all 19th-century choral orchestral works, Verdi's great *Requiem*, with soloists and the Sydney Philharmonia Choir under Stuart Challender. Mahler's *Symphony No. 1* is performed under the exciting young Russian conductor Semyon Bychkov, Elgar's *Enigma* Variations under authoritative Englishman Vernon Handley and Tchaikovsky's *Fifth* under the Polish-born Jerzy Semkow.

Soloists include the vibrant young cellist Ofra Harnoy, in Olaf Baer the most-praised exponent of the German baritone repertoire to appear for many years, Dutch mezzo Jard van Nes who sings Wagner's *Wesendonck Songs*, a return visit by Michele Campanella and a first appearance by violinist Frank Peter Zimmermann.

Among the great 20th-century orchestral showpieces to be heard are Janacek's *Sinfonietta* and Hindemith's *Symphonic Metamorphosis*, under Italian Evelino Pido. The early classical repertoire is represented in an imaginatively programmed concert under specialist Christopher Hogwood, which begins with part of Vivaldi's *Four Seasons*, in a version for single solo flute, and moves through Gabrieli brass music to Beethoven's *Symphony No. 4*.

The *Great Classics* series offers a different concert-going time, Saturday afternoon. With seven concerts rather than nine, the range is inevitably smaller, but the variety, if anything, is even greater. Here Igor Oistrakh, who plays Shostakovich's *Violin Concerto No. 1* in the Epson Masters, appears with his son, Valery, in Mozart's entertaining *Concertone for two violins*. Another concertante work, by Haydn, features fine soloists from the orchestra.

The Philharmonia Choir sings Haydn's concisely powerful *Te Deum* and Stravinsky's *Symphony of Psalms*, two of the greatest works for choir and orchestra without soloists. A program big in every way presents Peter Donohoe in the most massive of Mozart's piano concertos and Jerzy Semkow in orchestral highlights from five Wagner operas — another devotes the whole concert, under Stuart Challender, to Mahler's *Symphony No. 3*.

In one of his 1989 appearances with the orchestra, Sergiu Comissiona directs Schoenberg's fascinating orchestration of Brahms' *G minor Piano Quartet*, sometimes referred to as "Brahms' Fifth Symphony".

Many of these highlights reappear in a different context as part of the *Mozart Masters* series. In 1989 more than before, this series begins to explore some of the less often performed, but no less great, works of Mozart—his orchestral masterpieces, apart from the symphonies and piano concertos, include large-scale pieces such as the *Haffner* and *Posthorn* Serenades. The adventurous approach to programming has also proved highly successful in the *Meet the Music* series, aimed above all at the youthful music-lovers who will be the core of the audiences of the future.

Here, 1989 continues the emphasis on youth with brilliant young Swedish trumpeter Hakan Hardenberger, Australian violinist Jane Peters, highly placed in the Tchaikovsky Competition in Moscow, and SSO principal percussionist Ian Cleworth, who will premiere a new concerto by Ross Edwards to follow up the tremendous success of the Australian composer's violin concerto, *Maninyas*, in the 1988 concerts. Works by Colin Bright and Brenton Broadstock, Percy Grainger and Richard Mills add to the Australian flavour of the series.

In the past, the programs offered by the SSO to its subscribers in the brochure would have stopped here—but in 1989, as part of a comprehensive presentation of the orchestra's activities to its subscribers, there is more. Once again, the *Great Performers* series branches out with entrepreneurial flair.

Olaf Baer, hailed by many as Dietrich Fischer-Dieskau's successor, is heard in recital with Geoffrey Parsons. Other brilliant young performers are the cellist Ofra Harnoy and pianist Dimitris Sgouros. In association with Musica Viva, the Sydney Opera House Trust and Sydney Philharmonia Society, Handel's oratorio *Israel in Egypt* is presented by the authentic forces associated with the Monteverdi Choir of London, under leading Baroque specialist John Eliot Gardiner.

ABC orchestras have always been associated with the adventurous uses today's composers are making of the medium and a special three-concert series under the heading *20th Century Orchestra*, will include a 60th birthday tribute to Peter Sculthorpe, Hans Werner Henze's Seventh Symphony composed for the centenary of the Berlin Philharmonic, and *Harmonielehre*, by John Adams, the acclaimed composer of the opera *Nixon in China*.

Indeed, 1989 is a year in which the potential of Sydney's symphony orchestra is realised to its fullest extent. It is doubtful whether any orchestra, anywhere, has a more comprehensive and varied year's programs. That is one of the true strengths of Australia's orchestras.

—DAVID GARRETT

THE TASMANIAN SYMPHONY

THE Honourable "Bullbars" Bennett, a vigorous member of Tasmania's Parliament, relies on a straight delivery. As Attorney-General in Robin Gray's tight-knit Cabinet, John Bennett keeps a fairly boisterous corner, carries enough resin on the soles of his boots to remain standing, when others have reached for the towel, and looks anything but "arty".

, Nevertheless, the huntin', shootin', footballin' lawyer surprised the tailgates off Tasmania's ute-drivers when he led a standing ovation at a prestigious tourist convention concert given by the Tasmanian Symphony Orchestra.

And then, later, he endorsed the remarks of a Ministerial colleague, who wanted, "the orchestra to give a concert in the open at the ruins of Port Arthur penal colony. They do that sort of thing in America and we really have got the place here".

The juxtaposition of images presented by this possible concert on a formerly desperate location some 100 km south of Hobart actually helps to place the Tasmanian Symphony in its home patch, historically and emotionally. The contrary collage is only equalled by the fascinating range of people who will support such an event when it takes place. Tasmania is a State of contrasts, none of them simple.

Many a mainlander, even in 1988, considers the State to be nothing short of red-necked from the top to the bottom. The half-million inhabitants are a chainsawing posse of in-grown isolationists. From this collection of devils, they will concede one exception: conservationist Dr Bob Brown, "the saint".

The animal world seems to underline and reinforce the simplistic impression. After all, there are no fluffy, friendly koalas in Tasmania. On the contrary, there may still be tigers, say the four-wheel boys. And there are hordes of ferocious-looking, black, hunch-back predators called Tasmanian devils (*Sarcophilus harassii*). The jaws of these terrier-sized creatures open to an enormous width, permitting them to munch a large bone as if it were pastry, muttering primitively as they do it.

That, if you will accept the criss-cross current affairs video shots, is the present. The past was worse — a reality, not a picture story, of unbelievable colonial inhumanity, during the span of which a race of inhabitants, who left 40,000 years of art on cave walls, was slaughtered. The people who did it were themselves a sorely-treated collection of English flotsam chained and beaten beyond endurance by a society that wished them—men, women and children—transported to the ends of the earth.

As you can see, this complexity of experience is both horrible and strangely rich. It is all a far cry from the *milieu* of the majority of Australians, who find themselves living on former sheep paddocks, now transformed into fully-serviced asphalt.

As Australia's second-oldest community (coming in behind Sydney by two or three years), Tasmanians are not envious of other States, or self-conscious about the impoverished image that some mainlanders seem anxious to clothe them in.

As for Tasmania's isolation, is it not true that Australia herself floats a long, long way from the tiny corner of Europe from whence she draws so much and to which she offers so much fealty?

Just as the mainland has its Dame Joan Sutherlands and Patrick Whites, this island can point to the talent and genius of Graeme Murphy (ballet), Peter Sculthorpe (composition) and of course, conductor Stuart Challender, who is playing such a great part in the renaissance of the Sydney Symphony Orchestra.

A whole forest of painters jostles to capture the light and shade which filters through to the dramatic land- and seascapes in this truly temperate climate. Craftsman in wood thrive, too . . . artists of all kinds.

At the top of the performing arts sits the Tasmanian Symphony Orchestra, replete with the highest per capita attendances of any orchestra in the country. A diverse range of people patronise it and follow its fortunes.

Interestingly, no mainland newspaper has ever reviewed the TSO performing in its own auditorium, the Odeon theatre, in Liverpool Street, Hobart. On its occasional tours (Adelaide Festival, 1984; Greece and Israel as accompanist to the Australian Ballet, 1979), the words have been worth mailing home. For the most part, critical acclaim comes from conductors and administrators deep within the industry.

John Hopkins was absolutely delighted with the work the orchestra did with him for Graeme Murphy's Bicentennial ballet, *Vast*. So was the composer, Barry Conyngham. Hopkins is anxious to return to Hobart "and play Mozart and Haydn with the orchestra. The strings are exceptional". Roger Woodward wants to do the same, as do Geoffrey Tozer, Geoffrey Lancaster and a host of others.

Trevor Green, the ABC's former Director of Concert Music was unstinting in his praise of the string section—"certainly the finest of our six orchestras".

Quality is not a matter of luck. The principals, who are inordinately young, maintain a most rigorous auditioning standard. It comes as a shock to see the even younger hopefuls who spend heavily on Bass Strait airfares to make their mark in the audition line-ups.

Concertmaster Barbara Jane Gilby explains: "The raw material, the natural talent, is the crucial aspect. We are not looking at age per se, but rather a youthful attitude, a willingness to develop.

"A good sound and good technique and a combination of those special abilities which enable a player to work well in ensemble is what we seek. I find, too, that youthful players prepare. They don't come into rehearsal knowing the work 10 times over and utterly set."

In the same breath, it must be said that Australian orchestral standards, generally, are receiving a boost from a number of the well-run and highly-motivated conservatoriums. The ABC's annual Young Performer of the Year Award has developed into a genuine showcase. In the past, it turned up occasional outstanding players, but now the word "outstanding"

is itself the standard. Quite a large contingent of former winners are in the TSO.

It has taken a steady nerve and considerable resolve on the part of players to stick with the TSO during the past decade. Chasing standards, waiting for solo opportunities and working with too few top-flight conductors can be a lonely pastime against a backdrop of slipping salary relativities and an uncertainty as to whether the orchestra would survive, following the Dix and Tribe reports. At times, conservatorium posts have looked mighty attractive.

It might be said truthfully that the determination of the Hobart audience and its hospitality towards the orchestra has been desperately important during the recent past.

But 1988 has seen a change to the security underpinning of the orchestra. The ABC Board of Directors has declared a vigorous support for the TSO and its maintenance. David Hill, the Managing Director, at a time of over-all corporate contraction, has made provision for four additional string players, the first growth for 18 years. He has also boosted salaries.

In addition, there is purposeful talk of building new premises for the Tasmanian orchestra. Don Cushion, former Federal President of the Musicians' Union of Australia and Chairman of the TSO's Advisory Board, says that "the outlook for the orchestra has not looked this good for many years".

The coming year will see the orchestra's first resident conductor for 10 years. Dobbs Franks, who has demonstrated a particular skill with small ensembles in a variety of situations, will live in the riverside suburb of Taroona and commute to the mainland to work with the Australian Opera, Queensland's Lyric Opera theatre and, indeed, the majority of the six ABC symphony orchestras.

"At the top of my list of priorities," said Franks, "I want to utilise the solo capabilities of the TSO players wherever possible. Not only are the strings fine, but the woodwinds are delicious, too. Really. I would like to eliminate any feeling that the orchestra is an accompanist for overseas artists.

"In the process, we should develop a concert season that serves a loyal audience, while expanding towards fresh trends."

His appointment will enhance a number of the activities entered into by the orchestra during the past year or so. His no-fuss experience with film scores will aid the all-important revenue side of the orchestra, as will his association with mass media artists such as Ray Charles and John Farnham.

On the recording scene, he has secured the services of great American pianist Earl Wild to record the three Medtner concertos. Medtner (sometimes spelled Metner) has a devoted minority following. Vladimir Horowitz, no less, is the President of the International Medtner Society and he has indicated a wish to write the jacket notes.

Also in this coming year, the orchestra will adopt a flexi-plan marketing subscription system, which will enable patrons to build their own concert season. Under the system, which has worked well in Queensland and Adelaide, individual patrons can choose to attend, say, the Christopher Hogwood concert or the Oistrakh one and perhaps skip Vernon Handley's presentation of the Brahm's Requiem—although, who would want to miss that?

In between these events, the internal life of the orchestra will continue to expand. The Chamber Players will bring to the State (and beyond) thoughtfully prepared access to music stretching from Vivaldi to Schoenberg and including works of young Australians such as Antony Portos.

Desk players Michael Muldoon (viola) and Alan Greenlees (second oboe) will continue to drive and inspire the orchestra's new education program for schools. In a vital effort which has involved music teachers across the State and their regional advisors, Muldoon and Greenlees have set about reversing the "old sit 'em down and play at 'em" attitude to school students. As part of the process, the orchestra has commissioned a concert hall theatre work from composer Andrew Ford and writer Graham Pitt, to be presented in conjunction with the Salamanca Theatre Company in October.

Such will be the Tasmanian experience in orchestral music for 1989. There will also be short fun periods, such as the Tall Poppies on Holiday Festival in early January, to be hosted by Geoffrey Tozer and with a touch of the serious and scandalous under the baton of young conductor Phillip Green.

In late May, there are plans to mount a concert marking the 60th birthday of Peter Sculthorpe, but mere mention of that name takes us back to the demons that dwell in the forest of Van Diemen's Land.

—BERNIE HOBBS

THE WEST AUSTRALIAN SYMPHONY

WESTERN Australia is enjoying Australia's most vibrant economy, with the agreeable prospect during the next few years of what respected financial journalists coolly call "quite intense expansion". The West Australian Symphony Orchestra is poised to share that intense expansion, with a growth and development year in 1989 that will see the orchestra begin to build its way towards international size.

Funding decisions by the State Government have clarified the WASO's place in the line-up of Western Australia's performing arts organisations, consolidating it as the State's only fully-professional orchestral resource of symphonic size.

Increased State funding will allow growth in every section of the WASO, currently at 65 players. By the end of 1989, the orchestra will have 80 members, building to more than 85 in 1990.

That's close to international size and, for an orchestra with an area of responsibility the size of Western Europe, clearly not one player too many.

More players in 1989 will mean more power for the Master Series, the orchestra's flagship series of eight pairs of concerts at the Perth Concert Hall, performed on Fridays and repeated on Saturday nights throughout the year.

These programs of traditional and modern masterworks starring celebrated international soloists and conductors are the heart of the orchestra's concert year. The expansion will dramatically enhance the orchestra's ability to tackle large scale works such as those of Mahler, Berlioz and Richard Strauss.

After 18 months in the General Manager's chair, American-born Peter Garnick is enthusiastic about the exciting new era of music making he and the players are about to enter:

"We're starting from a very strong base of good musicians and I'm confident that we can attract some very exciting new players. Perth may be the most isolated centre of fine music in Australia, but there's a psychic income available here, measured in lifestyle terms, that gives us a real edge.

"Last year's Master Series audiences were among the strongest and most appreciative in recent years and I'm looking forward to having them share with us in 1989 the orchestra's biggest and best-ever season."

As the State's major orchestral resource, the WASO will be seen and heard by hundreds of thousands of music lovers in an increasingly wide range of locations and programs.

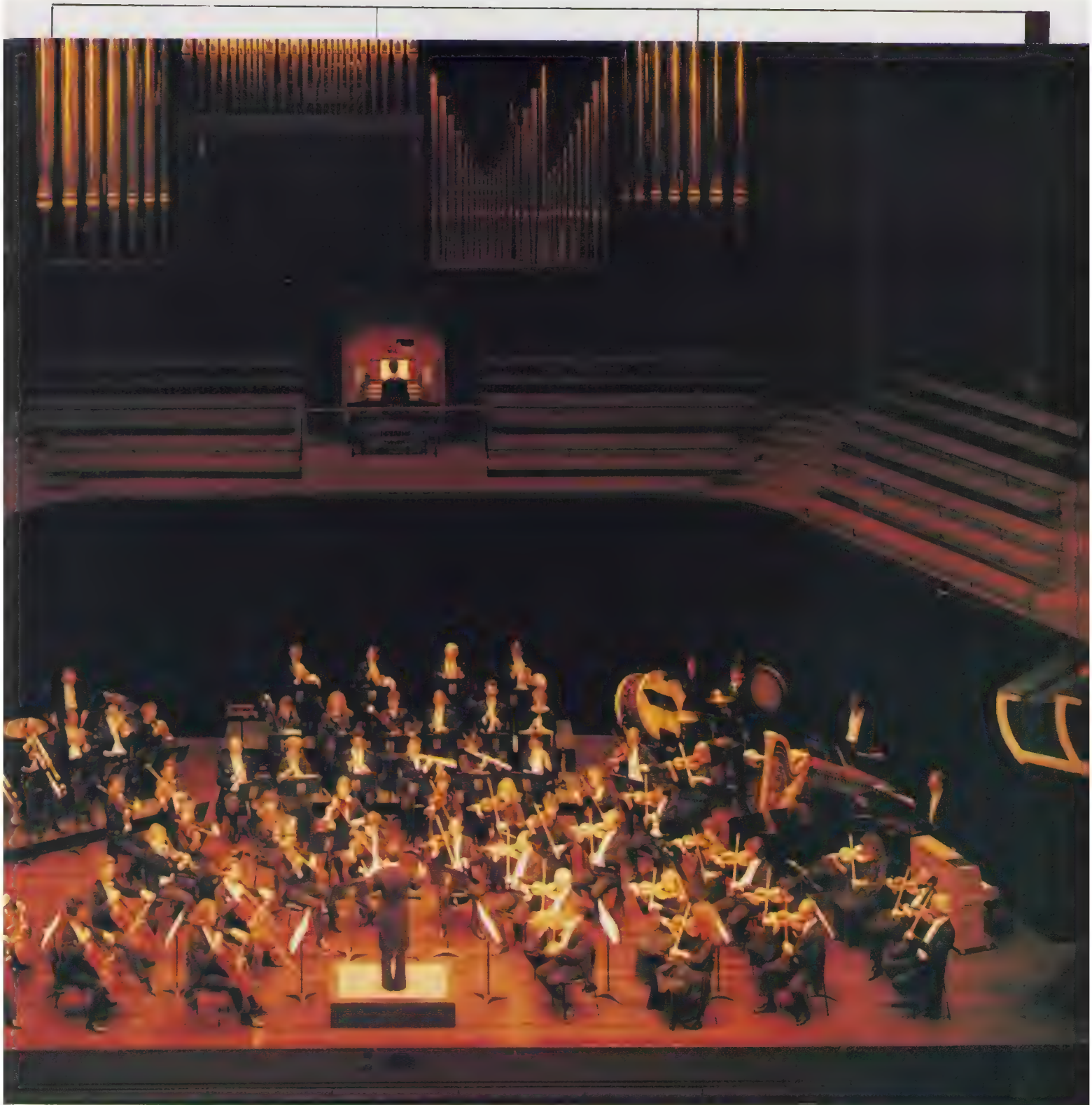
The annual Leeuwin Estate celebrity concert in the booming south-west wine-growing region is one of the State's most festive musical events, attracting a sell-out audience of 7,000, including the by-now familiar kookaburras. The WASO is the house band at Leeuwin again in 1989, consolidating what Peter Garnick hopes will be a long-term relationship with the Leeuwin Estate.

The orchestra's growth has boosted its role in the annual Festival of Perth. For the 1989 festival, it will be by far the busiest performing arts organisation, with seven concerts and 16 opera performances in 27 days!

Distinguished French conductor Louis Fremaux will direct the orchestra for three

festival concerts celebrating the French connection in the 200th anniversary year of the storming of the Bastille.

Popular young Russian maestro Vladimir Ponkin will return to Perth for three Symphony Under the Stars concerts, alfresco performances that give the orchestra and its audiences the chance to make the most of Perth's sparkling summer nights.

Festival pit performances for Peter

Brook's internationally-acclaimed *Carmen* and the WA Opera Company's world premiere season of Gillian Whitehead's commissioned opera *Bride of Fortune*, reflect one facet of the expanded role the orchestra will play in the State's cultural life throughout the year, as the pit orchestra for the WA Ballet and Opera companies and the Australian Ballet's 1989 Perth season.

One of the most exciting developments for the players—and for audiences throughout the State—is the planned scheduling of WASO chamber ensemble performances in Perth and key country centres.

Peter Garnick said: "Scratch an orchestral player and you'll find a chamber musician. This initiative will help keep the creative juices flowing in our musicians, who will become more and more ambassadors for fine music.

"And, of course, given the huge territory we're responsible for, it is the most economical way of getting good music live to as many Western Australians as possible. Further afield, we can look forward to continuing the schedule of ABC FM direct broadcasts, which keep the WASO presence alive not only in distant parts of this State but also nationally and even internationally."

—TERRY OWEN

NICHOLAS BRAITHWAITE

NOW that he is Dean of Music at the Victorian College of the Arts, Nicholas Braithwaite has been seeing colours in front of his eyes. White papers and Green ones, from a Government pressing for rationalisation, reconstruction and reform, will have an impact for the VCA as for other campuses around the country. For Braithwaite, the issues present yet another challenge and his willingness to express his views in strong terms shows one more facet of his energetic and committed involvement in the development and consolidation of the arts in this country.

Born in London in 1939, Braithwaite completed studies at the Royal Academy of Music. He followed this with graduate work in masterclasses in Bayreuth and with Hans Swarowsky in Vienna. He has appeared with orchestras in Europe, Scandinavia and Canada, as well as Australia and New Zealand.

He toured as associate to Solti with the London Philharmonic, is still the Principal Conductor with the Manchester Camerata and has a distinguished association with the English National Opera. His Wagner's *Ring* Cycle received warm praise and he has appeared at the Royal Opera House Covent Garden, the Welsh National, Hamburg State and Norwegian Operas.

He took up his post as Chief Conductor of the Adelaide Symphony in 1987, the same year he began as principal guest conductor for the West Australian Symphony. Before that, he was Chief Conductor of the Tasmanian Symphony for five years.

The year 1989 sees Braithwaite firmly established with the ASO. Now that he and his family are living and working in Melbourne, he no longer needs to work in such a compressed period of time; his three months of work can be more judiciously distributed. As he candidly observes:

"When conductors come in for the minimum time it means that the conductor and the orchestra are nose-to-nose for three months. That's too much continuous confrontation for the health of the relationship. It needs to grow all the time and over-exposure harms that. Spreading the three months throughout the year will be better for the audience, the orchestra and me."

The relationship between Braithwaite and the Adelaide Symphony has been a happy one. It is evident in the verve of their playing and the Chief Conductor is a formidable advocate for the orchestra and its standards. When asked whether Adelaide undervalues its orchestra as a "second eleven", Braithwaite is quick to respond:

"Absolutely, yes. And they're wrong. People always think the local team is not as good as the one from somewhere else. The other thing is that people listen to their CDs and then come along to our concerts. Their CDs are the Chicago Symphony, Berlin or whatever, done over three weeks in the studio with every slight imperfection taken out — and people regard that as the definition of the standard. The Chicago Symphony wouldn't maintain that that is the standard they play to. Schwarzkopf put it very well when she said, 'I'm not afraid of my competitors, but I can't compete with my own recordings'."

At times he has taken a dim view of music criticism. He feels strongly that orchestras deserve a better press and that local reviewers are more preoccupied with maintaining their authority than reporting the event with any accuracy. As he says: "For local critics to establish themselves they seem to have to knock people down in the process.

"Reviewers are crucial to establishing audience confidence. They have the power to prevent that happening, although they would be appalled to think that possible— there is no basic evil intention, just a lack of understanding of the effect that they have.

"I don't deny critics their role, but, when you know you achieved something first class and it is unfavourably reviewed, then it is demoralising — because, for those in the 20 to 45 age range, it only confirms that they should stay away."

Affable, spirited and direct, Nicholas Braithwaite has an enthusiasm for his task which is infectious and, in these financially dithery times, he means it to be:

"There's a real wave in the orchestra at the moment and it is very important to us that it gets across because, if people come to really believe in this orchestra, there will be an atmosphere where we can go to government and say we need 16 more chairs on the stage to bring it up to basic size and it will increase the standard and standing of the orchestra. And, if it is perceived as doing a terrific job, it will be listened to.

"I feel strongly about this and I can say it because I am a newcomer. This year with the orchestra is one of the happiest times I've ever spent with a professional orchestra. They get stuck into their work and work much harder than most I'm associated with. And they are playing to a very high standard. We've had some really terrific concerts."

— MURRAY BRAMWELL

HIROYUKI IWAKI

IN April last year, the Chief Conductor of the Melbourne Symphony Orchestra , Hiroyuki Iwaki, returned to Melbourne after a successful operation in Tokyo for a painful spine condition. The 55-year-old maestro had undergone seven hours of surgery for ossification of cervical vertebrae ligaments—an injury commonly known as "conductor's neck", which can result in loss of the sense of touch and even paralysis.

For several months before the operation, he was forced to wear a neck brace and to use a wheelchair when not performing. During the MSO's successful tour of Japan, he was unable to stand to conduct the orchestra and had to use a special swivel chair.

When he returned to the podium at the Melbourne Concert Hall for the 1988 Red Series, wearing a specially-tailored coat to hide the neck brace he must continue to wear while conducting, the applause was spontaneous and sustained. After the concert, tributes poured in from colleagues, members of the audience and Melbourne's media.

Now entering his 16th year as Chief Conductor of the MSO, Iwaki commands both the respect and affection of the orchestra. When he walked onstage for his first rehearsal with the MSO following the operation, it was an emotional reception. The musicians often refer to him simply as "the man who always delivers".

They describe him as a hard-working perfectionist who expects total concentration from his musicians, but who is never "above" his players. With typical humour, Iwaki attributes his painful spine injury to strain caused by conducting too much modern music.

"On an average day of rehearsal a conductor waves his arms up and down as much as 50,000 times," he says. "In my case, the strain has been multiplied by the large number of contemporary works I perform, since these have many, sudden changes of tempo requiring me to make gestures that strain the cervical vertebrae."

While recovering from his operation in Tokyo, Iwaki was awarded the 1987 Suntory Music Prize for his contribution to the performance of contemporary music. During his long association with the MSO, Maestro Iwaki has been the recipient of many awards recognising his unique contribution to Australia's cultural life.

He is an honorary member of the Order of Australia and has been awarded a Doctor of Laws from Monash University. In 1987, he was awarded the title of Conductor Laureate of the MSO. The title, granted for life, recognises his dedication to the orchestra's development.

As well as his orchestral work in Australia and Japan, Iwaki has directed the Berlin, Vienna and Leningrad Philharmonic Orchestras, the Orchestre de Paris, Hamburg Symphony and London's Royal Philharmonic Orchestra. He was also Principal Guest Conductor of the Atlanta Symphony Orchestra.

A former percussionist, Iwaki is at his best when conducting rhythmically complex works from the 20th-century repertoire. He has been awarded a Grand Prix du Disque for a recording he made in Tokyo of works by Olivier Messiaen and is noted for his fine interpretations of the works of Richard Strauss, Toru Takemitsu and Bela Bartok.

In Japan, he has achieved the singular honour of Chief Conductor for Life of Tokyo's NHK Orchestra and, in 1986, the French Government made him an Officer of the Order of Arts and Letters.

He has toured with the NHK to China, Asia, Europe, South America, the Soviet Union, the United States and Australia. In Hungary and Japan, he has conducted the World Orchestra of Jeunesses Musicales, of which he is now a patron.

As well as conducting, Iwaki is also a successful writer, having published a popular book on Japanese life and culture and he is a regular columnist for three Japanese weekly newspapers. He is also a formidable golfer.

—ROSSLYN BEEBY

WERNER ANDREAS ALBERT

WERNER Andreas Albert is a man of two worlds. In one, life revolves around his role as Chief Conductor of the Queensland Symphony Orchestra. In the other, he is — among other things — permanent guest conductor of a number of leading radio symphony orchestras in his native Germany. Generally (and this has been happening for five years now), he spends five months in Australia and the rest of the time overseas.

But it would be a mistake to think of these two spheres of activity as "worlds apart". Albert's itinerary often shows the most casual disregard for hemispheres.

As an instance of this, he mentions a period last year which saw him, in quick succession, appearing with the SSO in Sydney, recording with the QSO in Brisbane, conducting (for one week each) in Berlin, Cologne, Frankfurt and Munich— and back for rehearsals in Brisbane, less than five weeks after he'd left it.

Besides, he's continually bringing the music of his spheres together. One very conspicuous example was at the 1988 International Festival of Youth Orchestras, in Brisbane. The Bavarian National Youth Orchestra came to Australia to participate and Werner Andreas Albert, founder/Chief Conductor of the 10-year-old orchestra, was here to conduct it.

The same process in reverse — conducting an Australian orchestra for the benefit of music-lovers in Germany — is currently being followed on a regular basis. As a long-term project for German record company JPC, Albert is recording all the orchestral music of Paul Hindemith, with the Queensland, Sydney and Melbourne Symphony Orchestras.

This means — let's stress it — that the first recording of the complete orchestral works by this most important 20th-century German composer will be made, not by one of the top German orchestras, but by a troop of orchestras from Down Under.

So, we give as well as receive. Just the same, the greatest benefits from sharing Albert with Europe unquestionably flow our way.

More than anything else, what Werner Andreas Albert represents for the musical life of Queensland, in particular, and Australia, in general, is a direct, personal and immediate link with the great mainstreams of European music and music-making.

Student days in Heidelberg and Mannheim; a conducting apprenticeship with Herbert von Karajan; the Senior Lecturer post at the Nuremberg Conservatorium, appearances in Vienna — every stage in Albert's early development and later career seems to conjure up a famous name from the musical history of his homeland.

But there's much more here than just word associations. Take the apprenticeship with Karajan. Since 1985, when he directed an inaugural workshop for young conductors in Brisbane, Albert has been passing on, in a practical and systematic way, conducting skills initially acquired through the great German conductor and enriched since then through his own experience and insights. The workshops are now an annual event in three additional State capitals.

Predictably, Albert's background in the great German symphonic tradition is reflected in his repertoire. Asked about the music that means most to him, he'll simply mention Brahms — unhesitatingly, but quietly and calmly and with unmistakable affection in the voice.

But Brahms is just the "heart" of a repertoire that's remarkable for its size and scope. Albert's activity in the European recording studio hints strongly at its range. As well as the Hindemith project already mentioned, Albert is currently under contract to record orchestral music by a number of composers who are widely admired but are still under-represented in the record catalogues. Specifically, he is in the process of recording the orchestral music of Pfitzner, the early orchestral pieces of Korngold and the Taneiev symphonies.

As that will suggest, Albert is a committed and highly-respected exponent of works by 20th-century composers and it is an unusual concert of his that does not include one on its program.

And he speaks highly of the Australian concertgoers' receptivity to the wide range of music he likes to offer them, basing his compliment on comparisons with audiences in Europe and elsewhere.

From all that has so far been written here, a stranger may be tempted to categorise the Albert lifestyle as peripatetic, but that word, with its overtones of itinerancy, describes one aspect only of the conductor's career.

Albert may seem to be constantly dividing his time between Europe and Australia, but there's no division in his commitment — always demonstrated in the most practical terms — to Australian audiences and musicians and to the Australian musical environment. In a very real way, Albert has to be considered as an abiding force in this country's music.

—BARRY ROBERTS

STUART CHALLENDER

WHEN I attend a Sydney Symphony Orchestra concert these days, I usually spot the unmistakeable figure of Stuart Challender in the audience. That's when he isn't on the podium, conducting the orchestra.

Not so remarkable, you may think, until you realise that it's a long time since the SSO had a chief conductor who could and would take such a nurturing interest in the orchestra's whole life, whether he is conducting or not. This Chief Conductor (a role Stuart Challender combines with that of Artistic Director) has thrown in his lot with his orchestra.

When I spoke to him, in the hour's break between rehearsals, he was obviously on a high. "I'm exhilarated," he said, as he poured me a cup of tea. "I'm thrilled by the way the orchestra is sounding". Challender explained that it wasn't just the orchestra's playing for *him* that thrilled him, but the standard maintained for other conductors as well.

"The players at the moment have a real pride in their work. Morale is good and the musicians feel appreciated by the public, which shows in the packed houses at concerts and the atmosphere in the hall. It hasn't always been so, you know — it confirms the orchestra's growing belief in how good they are."

Challender didn't need much prompting to go on: "We really need to say this — I'm tired of the cultural cringe that has made so many Australians assume that their orchestras can't be as good as overseas ones. Actually, the SSO is very well-regarded in the big world—there's nothing to be ashamed of.

"We've had a string of top-ranking conductors here, from Charles Dutoit on, and they've *always* been complimentary — critical, yes, on some points, but positive. The best sign is that they want to come and conduct the orchestra again."

I asked Challender about his relationship with these other conductors. This is obviously one of the peaks of his job. "It was very exciting to have a conductor such as Dutoit work with the orchestra and for me to talk with him. His sort of excellence is something I can use as a benchmark in my own work."

What was Dutoit's major contribution? "He taught us how to play French music—especially in preparing that marvellous performance of Ravel's *Ma Mere l'Oye*. It's a branch of the repertoire that's been rather neglected by the SSO in recent years and that's something I want to redress."

In what directions would Challender be seeking to influence change in the SSO's repertoire? The Dutoit experience obviously still fresh in his mind, he was quick to answer: "More French music — and more of the classics, too, because in the music of Mozart and Haydn *everything* shows.

"It's the best test of our playing standards. In this respect, the success of the Tuesday night Mozart Masters Series plays right into our hands. It's become a tradition over just two years and we'll continue it.

"Mind you . . ." — at this point, Challender hedged a little — "we know that the SSO is not a chamber orchestra. But" — and here obviously grinding an old axe — "developing a middle-of-the-road Mozart style is essential to the life and future of the orchestra. I can't abide people who say we should get out of this field completely and leave it to the period specialists.

"The problem of making this kind of music work is one of style and phrasing, anyway, much more than it's a matter of instrumentation. Besides, a medium-sized symphonic orchestra just sounds better in this music in a large hall like the Opera House Concert Hall.

"Christopher Hogwood, who'll be conducting the orchestra in 1989, will help us there. He's an absolute genius in persuading big symphony orchestras to play the classical repertoire stylishly."

I asked Challender whether this new repertoire was stretching him as well as the orchestra; he is, after all, a conductor who only recently made the transition from primarily opera work to symphonic music. "I'm absolutely fascinated by the orchestral repertoire," he said. "For me, it's a whole new ball game and I hope I can pass on some of my feeling of excited discovery to the orchestra and the public."

Challender's career passage from opera to the concert hall, though it may be rare in Australia, duplicates the old tradition of Central Europe, where he had much of his training and where most fine symphonic conductors were nurtured in the opera house. Did his operatic experience stand him in good stead?

"Well," he said, with a laugh, "I've learnt by sometimes hair-raising experience how to accompany singers and eccentric soloists. The dramatic side of opera is in my bloodstream — I think I approach all music as a drama; that's how I study it and try to perform it. The first movements of symphonies by Beethoven and Mahler — I try to get the orchestra to see that they are dramas."

How is this done? Does the conductor communicate the idea verbally to the players? "There's a small amount of that," said Challender, "but I think conducting is closer to ballet — most of the communicating is done through gesture. That's one thing my conducting teacher, Sergiu Celibidache, taught over and over again — all you've got, he used to say, is your body.

"Of course there's more than that as well, there has to be — it's a certain presence, an authority, a charisma if you like. But, when I'm conducting, I try to make every gesture mean something. I can't stress enough that these gestures have nothing whatever to do with titillating the audience. They're all about getting my intentions across to the orchestra. If the audience is thrilled, then that's a bonus."

—DAVID GARRETT

DOBBS FRANKS

WHEN conductor Dobbs Franks opens his door, he opens it wide. Born and reared the son of a Methodist minister in Arkansas, USA, he carried with him a blue grass hospitality that has Kentucky written all over it. "Yes, I'm a hillbilly," he explains, "straight from Dolly Parton territory."

But, of course, he isn't a hillbilly in any other sense. He grew up in and around the music of Arkansas and Memphis, only to leave it and pound on the door of the Juilliard School, New York—arguably the world's best conservatorium. "Thousands apply," remarks Dobbs. "And, looking back on it, I was ever so fortunate to get enrolled. They only have an intake of 125 students a year."

He pours a glass of Australian red. I wished I had brought the tape-recorder to leave both hands free for the hospitality. His wife and musical companion, Ruth Pearl, "fixes" a biscuit. And Juilliard waits. "Your cellars in Hobart are excellent," he says. "This is a Penfolds rare at a price Australians would travel for.

"Look at this view!" He beckons to 9 m of window which draws the Derwent into the living room of his Battery Point apartment. "This really is fantastic." Well, there's not a lot to be sorry for in Hobart, I explain. Least of all the orchestra.

"Yes, I know the orchestra. It has a fine reputation, a superb leader, and a willingness to do work without fear or favour. I wonder whether people realise it could come to be accepted as one of the world's great chamber orchestras?"

Dobbs Franks has conducted the TSO on a number of occasions during the past decade. On this trip he had been house-hunting, having just been appointed as the TSO conductor for a four-year term. "For the first time we will be able to see the State. We came over on the Abel Tasman, driving the red BMW — Port Arthur and Mt Field, Strahan — we are determined this time. Would you like to see the BMW?"

While Ruth Pearl telephones family at present living in Scandinavia, we pop down to see the car. The car is obviously an affair of the heart, an alliance that the "bride", music, allows or tolerates on the basis that all work and no play could turn a musician into a martyr.

"It has a special motor installed," Franks explains. "An engine model . . ." I would have got the number into memory, but a distraction hit the mind just as he was reeling it off: namely, why did so many great musicians select fast cars?

Back upstairs (where the wine is) I learn how he emerged from Juilliard as a pianist ready for a career. "And then a strange thing happened," he explains. "I was acting as repetiteur (rehearsal pianist) for the New York City Ballet. The assistant conductor of that company approached me, asking for piano tutoring. I did a deal: 'If you teach me conducting, I'll teach you piano,' I said. He must have been the better teacher, because I'm a conductor and I haven't seen his name in lights as a pianist!"

The anecdote draws together the essential elements in Dobbs Franks' musical career. New York, with its enormous variety of ballet, opera and musicals, was the factory floor for an artisan of unusually high musical gifts—gifts that would be expressed in three distinct ways: as a conductor, as a pianist and as a concert programmer. "I made a very deliberate choice to be a conductor, and to play the piano as a matter of love."

So, I ask, what do you think of solo artists who turn to conducting late in their careers? "Well it's tough; not credible and very often unsuccessful," he answers. "Because they are so eminent in their chosen instruments (we both avoid mentioning names), they are sadly unaware that conducting is a life-long school. It can be very disheartening for the orchestra members, too."

By now, I have sampled the frankness of Dobbs. Hospitality is not an excuse for going soft on the truth. Neither is his candour tinged with cruelty. I recall hearing him on a radio program, discussing new music with five composers whose work he was about to conduct: "There isn't any way a composer is going to write successfully for orchestra unless he attends concerts; and often," said Franks. The statement was the hard truth for four out of five of the young writers present.

Finding his feet as a young conductor, Dobbs Franks gradually found the directions to Broadway. He was signed for great productions of *Camelot* and *Naughty Marietta*, with Kathryn Grayson in the star list; *Carousel*, too, with Howard Keel, and other productions, with Robert Goulet and Carol Lawrence.

In 1960, he made his first visit to Australia as music director of the enormously successful Garnett Carroll production of *West Side Story*. He returned in 1965, for *Porgy and Bess* and, four years later, as resident conductor of the Australian Opera.

But Dobbs Franks is tiring of history. We are not going to get the maestro's career landmarks. He may have been the first Westerner to conduct opera and ballet in Shanghai, etc, etc. But that's not on his agenda at the moment.

Right now he is on his feet, standing 178cm, I'd say, carrying 73kg. Trim and mobile. He is about to hand me a score. Placed in my hands is a manuscript score, *Garcia Lorca*, an orchestral work by Australia's Richard Meale, composer of the opera, *Voss*. "I cannot tell you how much I wish to conduct this music," he says.

Dobbs has handled the score like a farmer showing an ear of wheat. The notes of these pages, however, look rye to me; born of tough, perhaps bitter soil. I comment accordingly. "It's a painful score. Taut and close," says the conductor. "It's made for the teeth of a good string body."

We are now light years from Broadway and BMWs. The Penfolds has taken on a deeper colour. The informed silence of Ruth Pearl underlines our passage from day-to-day theatre into the private world of a dedicated musician. The piece will reveal an aspect of Dobbs Franks that cannot be captured, photographed or taped.

—BERNIE HOBBS

THE WASO STRIKES GOLD

Margaret Sommsich and John Ford, backstage

IN the heart of Australia's richest gold-producing region, Kalgoorlie is booming again—and life is infinitely more genteel and civilised than in the tumultuous decade following Paddy Hannan's 1893 find of the precious metal in what became Kalgoorlie's Golden Mile.

The West Australian Symphony Orchestra has been touring to Kalgoorlie for many years. When time didn't cost as much as it does now, the WASO used to travel to the Golden Mile by train, rolling along almost due east all day from the coast, through the wheatlands into the red earth and stunted mulga goldfields landscape.

Now they travel by charter plane. Violinist David Phillips remembers, with some nostalgia, the days of touring by train.

"There's a sense of fellowship in being all together on the train that plane travel simply doesn't allow. We'd arrive at night in Kalgoorlie and have the evening off to wander around." Often they would go to a particular place, where they would always get a great welcome and the chance to sit in on a jam session.

This was at one of Kalgoorlie's better-class houses of ill fame housed in galvanised iron buildings in internationally-known Hay Street. The madam, who had a heart of gold, used to throw a party for the WASO each tour. A great fund-raiser for local charities, she died a few years back.

For clarinettist Peter Sunman, Kalgoorlie is the best of the country towns on WASO's tour schedule.

"There's a thriving arts community and good amateur music and it's a great place to take music to. Hannan Street, the town's heart, with many of its gold-rush buildings so well preserved, is a marvellous place to be. The Town Hall, where we perform, is pretty hopeless acoustically, but it's full of wonderful architectural detail and musical history—Caruso was paid £10,000 for one performance there!

"I learned something else while we were there last year — Kalgoorlie has got the best-dressed drunks in Australia, with well-polished shoes and neatly-knotted ties!"

There's still a Wild West feel to the goldfields, as violinists John Ford and David Phillips discovered on the WASO's State Government-sponsored Bicentennial country tour last October.

"We'd heard about a hotel somewhere out of town," Ford says, "where a mine shaft runs directly into the cellar. We thought we'd like to see it, so we got into a taxi and asked the driver to take us to the Broad Arrow Tavern.

"Thirty-six kilometres and $38 later, the driver dropped us at this isolated old building, turned around and drove off! However, it turned out to be friendly, and after a drink we got a lift back in time for the concert.

"That's one thing about Kalgoorlie — it seems to be a very friendly community and, happily, free of the street aggression you can sometimes find when you're touring.

"I love touring, partly because things like the Broad Arrow Tavern happen. Mainly, though, it's because when you get a full house on tour there's a great feeling of contact with the audience.

"In Kalgoorlie, there were kids and family groups in the audience for the evening concert — clearly enjoying themselves and very expressive in communicating their appreciation."

Principal harp Jane Geeson spends quite a lot of her touring time checking and tuning her instrument which, she says, needs a lot more care than the four-stringed double basses and cellos.

Last year's visit was Geeson's first time in Kalgoorlie — which, she says, reminds her of Port Lincoln, where she grew up. "It's got the same wide-open, straight streets. But the Kalgoorlie sun is different. I wore a hat and covered myself with sunblock and spent most of my spare time underground in a gold mine — and still I got sunburned!"

—TERRY OWEN

AUSTRALIAN CONTENT, 1989

IT is axiomatic that any national broadcaster is constantly under attack. Not long ago, the ABC was criticised long and loud for its policy towards Australian music.

No less than in 1988—a year which, of course, saw many works being performed in conjunction with the Bicentennial celebrations — the 1989 concert season is strong in Australian composition in all States.

Among the Australian content in the new season are a number of world premieres and a fair representation of composers, young and old. Some names will be familiar—Nigel Butterley, for instance, and expatriates Malcolm Williamson and David Lumsdaine are all represented.

Butterley's *Pentad* for small orchestra is 20 years old and its inclusion continues a particularly encouraging trend in ABC concerts, that of providing a retrospective look at a major score by a major composer. (The opportunity which Sydney audiences had in 1988 to re-evaluate Richard Meale's *Nocturnes* proved most illuminating.) Williamson and Lumsdaine are both represented by new works. Williamson's *Seventh Symphony* is the latest in that particular canon. Lumsdaine's work is specially commissioned by the ABC and allows us the chance to catch up with a composer whose 1970s orchestral work, *Hagoromo*, was an extremely significant addition to the repertory.

Sculthorpe, in his 60th birthday year, has an entire concert devoted to his music and that of some of his major influences. The Sculthorpe pieces are *Irkanda IV*, an arrangement of Grainger's *Zanzibar Boatsong* and the Australian premiere of *Kakadu*, his 1988 Aspen Music Festival commission, which received a 15-minute standing ovation at its first performance in the Rocky Mountains last July.

The fact that the ABC is taking a living Australian composer seriously enough to give him three works in the same program is cause for widespread celebration.

Among younger composers, Brenton Broadstock has created a very distinctive musical voice in recent years, recognised by the Melbourne Symphony Orchestra when he was appointed its composer in residence. They even had the good sense to appoint him for two years instead of one and 1989 sees the first fruits of this residency.

When will other organisations realise that a 12-month residency will inevitably mean a year with a composer and no music, followed by a second year with the music and no composer?

Broadstock's first year with the orchestra has been extremely productive and his reward is to have not one but two works in ABC concerts in 1989 — *Toward the Shining Light* and a new piece for the MSO's New Worlds series. With this success under its belt, the ABC will surely now take a leaf from the United States' book and see to it that all its orchestras have resident composers.

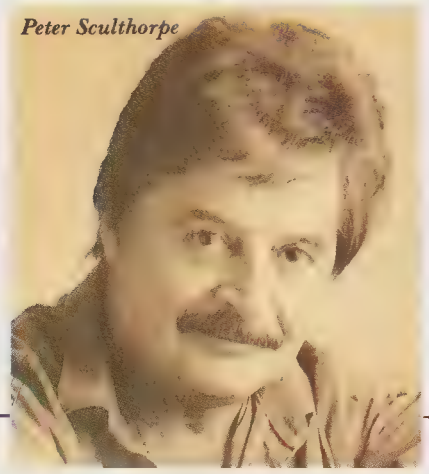
Colin Bright, Bozidar Kos and Richard Mills are composers who could hardly be more different. Bright is a cabaret composer who has worked extensively with children in Sydney's inner city. He is deeply concerned with the plight of urban Aborigines and identifies strongly with Aboriginal culture. His non-carabet music tends to draw on this empathy.

His best-known piece, *Red Earth*, composed as a curtain-raiser for Vincent Plush's Magpie Musicians but since taken up by a number of other ensembles, uses the rhythms and sonorities of the Outback to produce a kind of antipodean minimalism. We can expect something similar, though on a grander scale, from *Earth Spirit*, for full orchestra and four didgeridoos.

Kos, now teaching at the NSW Conservatorium, brings to his music a different kind of tradition—that of Europe. His *Violin Concerto* (to be performed by Igor Ozim) will enable audiences to hear interlinking chains of filigree textures not altogether unreminiscent of the music of Lutoslawski, though generally more rigid in its scoring.

Filigree texture is one thing that Kos does have in common with Mills. But there the similarity ends. *Bamaga Diptych*, another great hit at Aspen, is a finely crafted piece of post-Modernism. Mills, well known to ABC audiences as a conductor, as a composer is an unashamed Romantic. Whatever one thinks of neo-Romanticism, it is hard not to be seduced by the lushness of Mills' orchestration.

The same might be said of the music of Graham Koehne. *Dreamer of Dreams* is an


Peter Sculthorpe

Barry Conyngham

Ross Edwards

ambitious piece from the South Australian, composed while he was resident in New Haven, Connecticut. It is scored for chorus and orchestra and will allow us to observe the progress of one of the fastest developing talents (and reputations) of Australian music.

Two works for string orchestra (both for performance in WA) are by Carl Vine and Roger Smalley. Vine's *Canzona*, with its Coplandesque harmonies, forever teetering on the brink of lushness, somehow managing to never topple, is already well-known to Australian audiences as a long-time favourite of the ACO. Smalley's *Strung Out* was written in 1987, the year the composer won the Paris Rostrum with his justly lauded *Piano Concerto*.

Like Smalley, Peter Tahourdin is originally from England, though he has now lived most of his life in Australia. Like Sculthorpe, Tahourdin has a 60th birthday in 1989 and, to help him celebrate, the ABC has commissioned from him his *Fourth Symphony*.

Finally, two composers particularly prominent in 1988 are represented again this year. Barry Conyngham's *Cello Concerto*, written for the ACO, is given another hearing, this time with Sue-Ellen Paulsen, from the TSO, as soloist. Ross Edwards' *Percussion Concerto* is the last of the commissioned works. His Bicentennial *Maninyas* was widely acclaimed by audiences and it is good that we are able to hear so soon another new orchestral work from the same composer.

None of which, of course, will silence the critics. Why is there not more Australian music? Why no women composers? Where are the so-called "hard liners" — the Formosas, the Brophys, the Smetanins?

The ABC may be asked these questions—and they are good questions. The problem with stepping up Australian content is that our appetites are merely whetted for more. So, watch out ABC — the brickbats might be flying even harder in 1989!

—ANDREW FORD

Andrew Ford is a composer and lecturer in the School of Creative Arts at the University of Wollongong.

Malcolm Williamson

ABC 1989 CONCERT SEASON AUSTRALIAN WORKS

QSO	**Conyngham**	**Cello Concerto (Studio Series)**
	Broadstock	**Toward the Shining Light**
	Koehne	**Dreamer of Dreams**
WASO	**Smalley**	**Strung Out**
	Vine	**Canzona**
TSO	**Williamson**	**Symphony No. 7**
	Conyngham	**Cello Concerto**
	Edwards	**Mountain Village in a Clearing Mist**
	Broadstock	**Toward the Shining Light**
SSO	**Lumsdaine**	**New Work (1989)***
	Bright	**Earth Spirit**
	Mills	**Bamaga Diptych**
	Broadstock	**Toward the Shining Light**
	Sculthorpe	**Irkanda IV**
		Kakadu (First Performance in Australia)
	Edwards	**Yarraghey (for solo percussion and orchestra)***
MSO	**Tahourdin**	**Symphony No. 4***
	Kos	**Violin Concerto**
	Broadstock	**New Work (First Performance)**

*** First Performance – Commissioned ABC with assistance from Performing Arts Board of the Australia Council.**

Carl Vine

Roger Smalley

Richard Mills

AUSTRALIAN ARTISTS

SOPRANO **Gillian Sullivan** was born and educated in Adelaide and began her professional career at Glyndebourne Festival Opera when she sang the role of Titania in *A Midsummer Night's Dream* on tour.

She has sung major roles with many British companies, including five seasons with Opera North, for whom she sang Adina in *L'Elisir d'Amore*, Yvonne in Krenek's *Jonny Spielt Auf* (including the London season at Sadler's Wells) and, in 1984, created the leading role of the second Mrs de Winter in *Rebecca* by Wilfred Josephs, an opera based on the Daphne du Maurier novel of the same name.

Other roles performed in the UK include the Countess (*The Marriage of Figaro*), Salome in Massenet's *Herodiade*, Mimi (*La Boheme*), Fiordiligi (*Cosi fan tutte*) and Gilda (*Rigoletto*).

In Australia, she has appeared for The Australian Opera in John Copley's production of *Cosi fan tutte*, the title role in *Lucia di Lammermoor* for the Western Australian Opera, Eurydice in *Orpheus in the Underworld* for the Lyric Opera of Queensland, Anne Trulove in *The Rake's Progress* and Violetta in *La traviata* for The State Opera of South Australia, Donna Elvira (*Don Giovanni*) and Lisa in *Countess Maritza* for The Victoria State Opera.

Gillian Sullivan's European career began in 1985 in Wiesbaden, where she sang Konstanze (*Die Entfuhrung aus dem Serail*), followed by Pamina (*Die Zauberflote*) and, in 1986, Aminta in a new production of Strauss's *Die Schweigsamme Frau*.
(ABC Concerts in S.A.)

Since his arrival in Melbourne early last year, **Michael Dauth** has rapidly established a reputation as one of Australia's foremost violinists. A former first violin with the Berlin Philharmonic and leader of the Berlin Philharmonic Octet, he is now concertmaster of the Melbourne Symphony Orchestra.

Dauth was born in Darlington, England, in 1958 and began violin lessons with his father, a showbusiness musician, at the age of six. He later studied with Professor F. J. Maier at the Musikhochschule in Cologne and, from 1978 to 1982, worked as Maier's assistant. During that time, he also undertook intensive chamber music studies with the Amadeus Quartet.

Following his years in Cologne, Dauth studied with Professor Yfrah Neaman at the Guildhall School of Music, London and, in 1983, was appointed concertmaster of the NDR Radio Orchestra in Hanover. From 1984 to early 1988, he was a first violin with the Berlin Philharmonic and leader of the Berlin Philharmonic Octet and the Berlin Philharmonic Chamber Virtuosi. He toured extensively, appearing at major music festivals in Salzburg, Edinburgh, Lucerne, Tokyo and Rome.

Dauth has made numerous solo and chamber recordings, including works by Paganini, Mozart, Bernstein, Franck and Richard Strauss. He has performed with many leading artists, including Cyprien Catsaris, Pavel Gililov, Phillip Moll and guitarist Hubert Kappel, with whom he formed the Paganini Duo.
(Vic, Qld, WA)

Born in New Zealand, pianist **David Bollard** lived in London from 1964, undertaking advanced studies with Ilona Kabos, Louis Kentner, Julius Katchen and Bela Siki. He made his British debut at the Wigmore Hall in 1969 and his career has included appearances in Britain, Europe, Asia, Australia and New Zealand.

Working since he moved to Australia in 1970 as performer, teacher, writer, lecturer, adjudicator, examiner, broadcaster and tutor at youth music camps, he has been a staff member of the NSW State Conservatorium of Music and the University

of WA.

Bollard holds an Arts degree in ancient Greek and a Master of Music degree based on the piano works of Franz Liszt. He has performed and recorded music written for him by such leading Australian composers as Peter Sculthorpe and Nigel Butterley and gave the premiere performances and recording of the Alfred Hill *Piano Concerto* with the WA Symphony Orchestra under Georg Tintner.

He has been a member of the internationally acclaimed Australia Ensemble resident at the University of NSW since its inception in 1980.
(WA, Tas, Qld, Vic)

Sue-Ellen Paulsen studied cello at the Queensland Conservatorium of Music with Richard Dedecius, graduating in 1980 with a Diploma of Arts in Music. From 1978 to 1980 she was closely associated with the Queensland Youth Orchestra and the Australian Youth Orchestra as leader of their cello sections. As a soloist, she toured the UK, Germany and Italy with the QYO in 1980.

In 1979, Paulsen appeared as a soloist with the Queensland Symphony Orchestra under Vanco Cavdarski. She was twice a finalist in the ABC's Instrumental and Vocal Competition and in 1980 won this competition.

In 1980, she was also awarded the Karl Ludwig Pinschof Scholarship by the Austrian Government, to study cello under Professor Andre Navarra in Vienna. In the following year, a grant from the Music Board of the Australia Council enabled her to continue her studies in Vienna with Navarra.

Paulsen has been principal cello with the Tasmanian Symphony Orchestra since June, 1986, during which time she has also appeared as guest principal cello with the Adelaide and Sydney Symphony Orchestras.
(Qld, Tas)

Violinist **Jane Peters** gave her first recital at eight, after a year's lessons. At 10, her "official" debut, in a performance of the Mendelssohn *Violin Concerto*, convinced Adelaide's music critics that she was "prodigiously gifted" and "one of those rare beings whose future is decreed from childhood".

Winning the national television talent quest, *Showcase*, at 12, Peters left Australia in 1975 to storm Europe. In Paris 100 million viewers saw her play two concertos on the TV program, *Le Grand Echiquier.* She shared concerts with some of the world's greatest musicians, including Leopold Stokowski, the Amadeus String Quartet, Tamas Vasary, Jean-Pierre Rampal, Maurice Andre, Lily Laskine, Juliette Greco and Daniel Wyenberg.

At the suggestion of the celebrated violinist, Henryk Szeryng, two years were set aside for further intensive study with Lyndall Hendrickson to prepare Peters for the international competition field. She returned to Europe in 1985 and, within a year, was a semi-finalist in the Queen of the Belgians Contest, third prize-winner in the International Chile Violin Competition and bronze medallist at the International Tchaikovsky Competition in Moscow.
(SA, Qld, NSW, Tas, WA)

One of Australia's most distinguished and acclaimed musicians, pianist **Geoffrey Parsons** is making his 29th ABC tour. In his chosen field as accompanist, Geoffrey Parsons has performed with such singers as Elisabeth Schwarzkopf, Victoria de los Angeles, Birgit Nilsson, Rita Streich, Gwyneth Jones, Ileana Cotrubas, Jessye Norman, Herman Prey, Jon Vickers and Hans Hotter. Instrumentalists with whom he has performed include Nathan Milstein, Paul Tortelier, Ida Haendel and Wanda Wilkomirska.

Born in Sydney, Parsons studied at the NSW Conservatorium of Music. At 17, he decided to become an accompanist and in 1950 toured overseas with Peter Dawson and later with Gerhard Huesch. His career has taken him to 42 countries on six continents and, since 1957, he has made regular return visits to Australia.

The past year has seen Parsons appear in recital with Peter Schreier, Lucia Popp, Margaret Price and Hakan Hagegard and many other artists, throughout Europe, Australia and North America.
(Vic, NSW)

AVAN-GUARD music
PTY LIMITED

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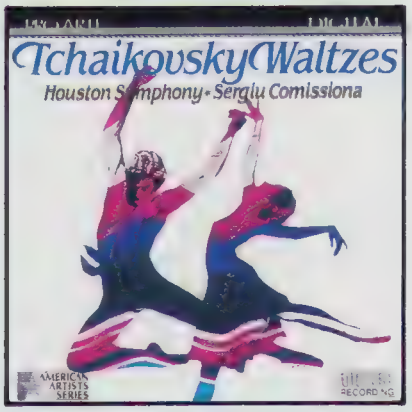

SERGIU COMISSIONA CONDUCTING THE HOUSTON SYMPHONY ORCHESTRA ON

PRO-ARTE

Sabre Dance *CDD 250*
Tchaikovsky Waltzes *CDD 251*
Celebrate America *CDD 263*
Pomp on Parade *CDD 267*

DVORAK: Slavonic Dances op. 46. Carnival Overture op. 92. *CDD 345*

SCHUMANN: Symphony No. 2 inc. op. 61, Symphony No. 3 in E flat 'Rhenish' op. 97. *CDD 394*

SCHUMANN: Symphony No. 1 in B flat 'Spring' op. 38, Symphony No. 4 in D minor, op. 120. *CDD 393*

VERNON HANDLEY CONDUCTING THE ULSTER ORCHESTRA ON

Chandos

Delius: Florida Suite and North Country Sketches *CHAN 8413 (CD), ABRD/ABTD 1150 (LP/CASS)*
Dvorak: Overtures *CHAN 8453 (CD), ABRD/ABTD1150 (LP/CASS)*
Britten: Four Sea Interludes and Passacaglia; Bridge: The Sea; Bax: On the Sea-Shore *CHAN 8473 (CD), ABRD/ABTD 1184 (LP/CASS)*
Stanford: Symphony No. 3 and Irish Rhapsody No. 5 *CHAN 8545 (CD), ABRD/ABTD 1253 (LP/CASS)*
E.J. Moeran: Symphony in G minor, Overture for Masque *CHAN 8577 (CD), ABRD/ABTD 1271 (LP/CASS)*
Stanford: Symphony No. 5 in D major Op. 56 and Irish Rhapsody No. 4 in A minor Op. 141 *CHAN 8581 (CD), ABRD/ABTD 1277 (LP/CASS)*
Stanford: Symphony No. 6 in E flat major, Irish Rhapsody No. 1 *CHAN 8627 (CD), ABRD/ABTD 1316 (LP/CASS)*

HAKAN HARDENBERGER ON BIS

The Virtuoso Trumpet, with Roland Pontinen on piano *CD 287*
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TOUR ARC

LIVE CONCERT DIARY

ADELAIDE SYMPHONY ORCHESTRA

MASTER SERIES

8 pm Adelaide Festival Centre

MAY:
Friday 5, Saturday 6

Nicholas Braithwaite, *conductor*
Howard Shelley, *piano*
BEETHOVEN Fidelio: Overture
RACHMANINOV Rhapsody on a theme of Paganini
SHOSTAKOVICH Symphony No. 7 (Leningrad)
Sponsored by Arrowcrest Group Pty Ltd

MAY:
Friday 12, Saturday 13

Werner Andreas Albert, *conductor*
Frank Peter Zimmermann, *violin*
BERLIOZ Roman Carnival—Overture
MENDELSSOHN Violin Concerto
TCHAIKOVSKY Symphony No. 5

JUNE:
Friday 2, Saturday 3

Ronald Zollman, *conductor*
Marilyn Zschau, *soprano*
HAYDN Symphony No. 94 (Surprise)
BEETHOVEN Ah, perfido!—Concert Aria
R. STRAUSS Salome: Final Scene
STRAVINSKY Petrushka (1947)

JUNE:
Friday 30
JULY:
Saturday 1

Nicholas Braithwaite, *conductor*
Ladislav Jasek, *violin*
HOLST The Perfect Fool: Ballet Music
DVORAK Violin Concerto
BRAHMS Symphony No. 4

JULY:
Friday 14, Saturday 15

Muhai Tang, *conductor*
Igor Oistrakh, *violin*
Valery Oistrakh, *violin*
MOZART Divertimento, K 136
MOZART Concertone, K 190
RAVEL Tzigane
TCHAIKOVSKY Francesca da Rimini

AUGUST:
Friday 11, Saturday 12

Nicholas Braithwaite, *conductor*
Gillian Sullivan, *soprano*
Elizabeth Campbell, *mezzo-soprano*
Thomas Edmonds, *tenor*
Robert Dawe, *bass*
Adelaide University Choral Society

The Graduate Singers
POULENC Gloria
BEETHOVEN Symphony No. 9

AUGUST:
Friday 25, Saturday 26

Evelino Pido, *conductor*
Michele Campanella, *piano*
SCHUBERT Symphony No. 8 (Unfinished)
MOZART Piano Concerto in E flat, K 482
RAVEL Piano Concerto for the Left Hand
FALLA The Three-Cornered Hat—Suites 1 and 2

SEPTEMBER:
Friday 1, Saturday 2

Jorge Mester, *conductor*
Jane Peters, *violin*
SCHWANTNER A Sudden Rainbow
WALTON Violin Concerto
DVORAK Symphony No. 9 (From the New World)

OCTOBER:
Friday 27, Saturday 28

Nicholas Braithwaite, *conductor*
Peter Donohoe, *piano*
VERDI The Sicilian Vespers: Overture
PROKOFIEV Piano Concerto No. 3
MAHLER Symphony No. 1

NOVEMBER:
Friday 24, Saturday 25

Janos Furst, *conductor*
Cristofori Trio
BEETHOVEN Leonore Overture No. 3
BEETHOVEN Concerto for Violin, Cello, Piano and Orchestra
BEETHOVEN Symphony No. 3 (Eroica)

MEET THE MUSIC
6.30 pm Elder Hall

APRIL:
Thursday 6

Nicholas Braithwaite, *conductor*
Clemens Leske Jnr, *piano*
WAGNER The Mastersingers of Nuremberg: Prelude
GRIEG Piano Concerto
HINDEMITH Concert Music for Brass and Strings
MOZART Symphony No. 40

JUNE:
Thursday 8

Ronald Zollman, *conductor*
Alan Meyer, *clarinet*
ROSSINI William Tell: Overture
MOZART Clarinet Concerto
BARTOK Concerto for Orchestra

JULY:
Wednesday 5

Muhai Tang, *conductor*
Ofra Harnoy, *cello*
R. STRAUSS Suite Op. 4
ELGAR Cello Concerto
BEETHOVEN Symphony No. 5

SEPTEMBER:
Thursday 7

Jorge Mester, *conductor*
Jane Peters, *violin*
BERNSTEIN West Side Story: Suite
TCHAIKOVSKY Violin Concerto
MUSSORGSKY orch. RAVEL Pictures at an Exhibition

MELBOURNE SYMPHONY ORCHESTRA

RED SERIES
8 pm Melbourne Concert Hall

MARCH:
Thursday 16, Friday 17, Saturday 18

Vladimir Verbitsky, *conductor*
Michael Dauth, *violin*
RIMSKY-KORSAKOV Tsar Saltan—Suite
PROKOFIEV Violin Concerto No. 1
TCHAIKOVSKY Symphony No. 1 (Winter Dreams)

APRIL:
Thursday 13, Friday 14, Saturday 15

Hiroyuki Iwaki, *conductor*
Cristina Ortiz, *piano*
MENDELSSOHN A Midsummer Night's Dream: Overture, Nocturne and Scherzo
SCHUMANN Piano Concerto
STRAVINSKY Petrushka (1911)

MAY:
Thursday 18, Friday 19, Saturday 20

Hiroyuki Iwaki, *conductor*
Frank Peter Zimmermann, *violin*
MOZART Violin Concerto No. 5, K 219
MAHLER Symphony No. 5

JUNE:
Thursday 22, Friday 23, Saturday 24

Christopher Hogwood, *conductor*
Ofra Harnoy, *cello*
MOZART Symphony No. 29
HAYDN Cello Concerto in C
MARTINU Cello Concertino
DVORAK Symphony No. 5

JULY:
Thursday 20, Friday 21, Saturday 22

Semyon Bychkov, *conductor*
Igor Oistrakh, *violin*
TCHAIKOVSKY Violin Concerto
SHOSTAKOVICH Symphony No. 8

AUGUST:
Thursday 17, Friday 18, Saturday 19

Witold Rowicki, *conductor*
Jard van Nes, *mezzo-soprano*
WAGNER Wesendonck Songs
BRUCKNER Symphony No. 7

SEPTEMBER:
Thursday 7, Friday 8, Saturday 9

Evelino Pido, *conductor*
Michele Campanella, *piano*
HAYDN Symphony No. 49 (La Passione)
DEBUSSY Images
BRAHMS Piano Concerto No. 2

OCTOBER:
Thursday 12, Friday 13, Saturday 14

Vernon Handley, *conductor*
Olaf Baer, *baritone*
BACH: Cantata BWV 56: Ich will den Kreuzstab gerne tragen
VAUGHAN WILLIAMS Symphony No. 5
MOZART The Marriage of Figaro: Count's Aria
MOZART Cosi fan Tutte: Rivolgete a lui lo sguardo
ELGAR Falstaff

NOVEMBER:
Thursday 2, Friday 3, Saturday 4

Janos Furst, *conductor*
Peter Donohoe, *piano*
PETER TAHOURDIN Symphony No. 4 (First Performance—ABC/Australia Council Commission)
BEETHOVEN Piano Concerto No. 3
STRAUSS Ein Heldenleben

DECEMBER:
Thursday 7, Friday 8, Saturday 9

Jerzy Semkow, *conductor*
Sandra Hahn, *soprano*
Elizabeth Campbell, *mezzo-soprano*
Horst Hoffman, *tenor*
John Wegner, *bass*
Melbourne Chorale

WAGNER Rienzi: Overture
WAGNER Lohengrin: Prelude to Act I
WAGNER Gotterdammerung: Siegfried's Funeral Music
BEETHOVEN Symphony No. 9

SATURDAY SYMPHONY
2 pm Melbourne Concert Hall

APRIL:
Saturday 8

Hiroyuki Iwaki, *conductor*
Graeme Evans, *horn*
ROSSINI La Boutique fantasque arr. RESPIGHI
MOZART Horn Concerto No. 4, K 495
TCHAIKOVSKY Symphony No. 6 (Pathetique)

MAY:
Saturday 13

Hiroyuki Iwaki, *conductor*
Kaori Kimura, *piano*
Hakan Hardenberger, *trumpet*
SIBELIUS Karelia—Suite
HUMMEL Trumpet Concerto
SHOSTAKOVICH Concerto for piano, trumpet and strings
RAVEL La Valse

JULY:
Saturday 8

Muhai Tang, *conductor*
Lawrence Jacks, *viola*
BERLIOZ Harold in Italy
TCHAIKOVSKY Francesca da Rimini
PROKOFIEV Romeo and Juliet: Suite

AUGUST:
Saturday 5

Witold Rowicki, *conductor*
David Bollard, *piano*
MOZART The Marriage of Figaro: Overture
HAYDN Symphony No. 94 (Surprise)
WEBER Konzertstuck
MUSSORGSKY Pictures at an Exhibition
orch. RAVEL

OCTOBER:
Saturday 21

Janos Furst, *conductor*
Eugene Sarbu, *violin*
BARTOK Dance Suite
DVORAK Violin Concerto
BEETHOVEN Symphony No. 6 (Pastoral)

FROM THE NEW WORLDS
8 pm Melbourne Concert Hall

APRIL:
Saturday 29

Hiroyuki Iwaki, *conductor*
Hakan Hardenberger, *trumpet*
STRAVINSKY Agon
BIRTWISTLE Endless Parade
PETER SCULTHORPE Kakadu
BARTOK The Miraculous Mandarin—Suite

JULY:
Saturday 29

Werner Andreas Albert, *conductor*
TBA, *violin*
HINDEMITH Die Harmonie der Welt—Symphony
BOZIDAR KOS Violin Concerto
HOLST The Planets

AUGUST:
Saturday 26

Witold Rowicki, *conductor*
Michael Dauth, *violin*
GLINKA Russlan and Ludmilla: Overture
SHOSTAKOVICH Symphony No. 1
SZYMANOWSKI Violin Concerto No. 1
KILAR Krzesany

OCTOBER:
Saturday 7

Vernon Handley, *conductor*
Rosamund Illing, *soprano*
TIPPETT The Midsummer Marriage: Ritual Dances
BARBER Knoxville: Summer of 1915
RACHMANINOV Symphony No. 3

NOVEMBER:
Saturday 11

Janos Furst, *conductor*
Peter Donohoe, *piano*
BRENTON BROADSTOCK New work
PROKOFIEV Piano Concerto No. 3
MARTINU Frescos of Piero della Francesca
JANACEK Sinfonietta

MEET THE MUSIC
8 pm Melbourne Concert Hall

MARCH:
Monday 20

Vladimir Verbitsky, *conductor*
Michael Dauth, *violin*
RIMSKY-KORSAKOV Tsar Saltan—Suite
PROKOFIEV Violin Concerto No. 1
TCHAIKOVSKY Symphony No. 1 (Winter Dreams)

APRIL:
Monday 17

Hiroyuki Iwaki, *conductor*
Cristina Ortiz, *piano*
MENDELSSOHN A Midsummer Night's Dream: Overture, Nocturne, and Scherzo
SCHUMANN Piano Concerto
STRAVINSKY Petrushka (1911)

MAY:
Monday 15

Hiroyuki Iwaki, *conductor*
Kaori Kimura, *piano*
Hakan Hardenberger, *trumpet*
SIBELIUS Karelia—Suite
HUMMEL Trumpet Concerto
SHOSTAKOVICH Concerto for piano, trumpet and strings
RAVEL La Valse

JULY:
Monday 10

Muhai Tang, *conductor*
Lawrence Jacks, *violin*
BERLIOZ Harold in Italy
TCHAIKOVSKY Francesca da Rimini
PROKOFIEV Romeo and Juliet: Suite

AUGUST:
Monday 21

Witold Rowicki, *conductor*
Jard van Nes, *mezzo-soprano*
WAGNER Wesendonck Songs
BRUCKNER Symphony No. 7

NOVEMBER:
Monday 6

Janos Furst, *conductor*
Peter Donohoe, *piano*
PETER TAHOURDIN Symphony No. 4
BEETHOVEN Piano Concerto No. 3
STRAUSS Ein Heldenleben

QUEENSLAND SYMPHONY ORCHESTRA

BRISBANE SUBSCRIPTION SERIES

8 pm Concert Hall, Queensland Performing Arts Complex

APRIL:
Saturday 15

Werner Andreas Albert, *conductor*

Hector McDonald, *horn*
BEETHOVEN Egmont—Overture
STRAUSS Horn Concerto No. 2
ELGAR Symphony No. 1

MAY:
Saturday 6

Hiroyuki Iwaki, *conductor*
Michael Dauth, *violin*
SIBELIUS Karelia Suite
WIENIAWSKI Violin Concerto No. 1
BEETHOVEN Symphony No. 7

MAY:
Wednesday 10

Hiroyuki Iwaki, *conductor*
Howard Shelley, *piano*
ICHIYANAGI Interspace
MOZART Piano Concerto in C minor, K 491
SHOSTAKOVICH Symphony No. 10

MAY:
Monday 22

Ronald Zollman, *conductor*
Hakan Hardenberger, *trumpet*
HAYDN Symphony No. 94 (Surprise)
HOWARTH Trumpet Concerto
DVORAK Symphony No. 8

MAY:
Thursday 25

Ronald Zollman, *conductor*
Hakan Hardenberger, *trumpet*
HUMMEL Trumpet Concerto
LIADOV The Enchanted Lake
JOLIVET Trumpet Concertino
PROKOFIEV Symphony No. 6

JUNE:
Friday 23

Vladimir Kamirski, *conductor*
Igor and Valery Oistrakh, *violins*
BACEWICZ Concerto for String Orchestra
BACH Concerto in D minor for Two Violins
RAVEL Tzigane
TCHAIKOVSKY Manfred

JUNE:
Tuesday 27

Vladimir Kamirski, *conductor*

Igor Oistrakh, *violin*
WAGNER Tannhauser: Overture
TCHAIKOVSKY Violin Concerto
BEETHOVEN Symphony No. 3 (Eroica)

JULY:
Saturday 15

Vladimir Kamirski, *conductor*
Nikolai Evrov, *piano*
NOSKOWSKI The Steppe
LISZT Piano Concerto No. 2
BEETHOVEN Symphony No. 5

JULY:
Saturday 29

Muhai Tang, *conductor*
Sue-Ellen Paulsen, *cello*
STRAUSS Suite Op 4
RESPIGHI Adagio con variazioni
TCHAIKOVSKY Symphony No. 6 (Pathetique)

AUGUST:
Saturday 5

Werner Andreas Albert, *conductor*
Jard van Nes, *mezzo-soprano*
MENDELSSOHN A Midsummer Night's Dream: Overture, Nocturne and Scherzo
BERLIOZ Summer Nights
DEBUSSY Prelude to the Afternoon of a Faun
DEBUSSY La Mer

SEPTEMBER:
Saturday 2

Evelino Pido, *conductor*
Michele Campanella, *piano*
SCHUBERT Symphony No. 8 (Unfinished)
BEETHOVEN Piano Concerto No. 2
BROADSTOCK Toward the Shining Light
RAVEL Bolero

SEPTEMBER:
Wednesday 27

Vernon Handley, *conductor*
Jane Peters, *violin*
VAUGHAN WILLIAMS The Wasps—Overture
WALTON Violin Concerto
BRAHMS Symphony No. 4

OCTOBER:
Tuesday 10

Werner Andreas Albert, *conductor*
Olaf Baer, *baritone*
BRAHMS Variations on a Theme by Haydn (St Anthony Chorale)
EISLER Ernste Gesange
MAHLER Symphony No. 1

OCTOBER:
Saturday 14

Queensland Symphony Orchestra and Queensland Theatre Orchestra
Werner Andreas Albert, *conductor*
MOZART Notturno for Four Orchestras, K 286
BARTOK The Wooden Prince
STRAUSS An Alpine Symphony

OCTOBER:
Saturday 28

Vladimir Kamirski, *conductor*
David Bollard, *piano*
BARBER Adagio
WEBER Der Freischutz: Overture
WEBER Konzertstuck
BRAHMS Symphony No. 3

NOVEMBER:
Tuesday 14

Jerzy Semkow, *conductor*
Peter Donohoe, *piano*
MOZART Divertimento, K 136
MOZART Symphony No. 29
BRAHMS Piano Concerto No. 1

GOLD COAST SERIES
8 pm The Centre

APRIL:
Friday 14

Werner Andreas Albert, *conductor*
Hector McDonald, *horn*
BEETHOVEN Egmont—Overture
STRAUSS Horn Concerto No. 2
ELGAR Symphony No. 1

AUGUST:
Friday 4

Werner Andreas Albert, *conductor*
Jard van Nes, *mezzo-soprano*
MENDELSSOHN A Midsummer Night's Dream: Overture, Nocturne and Scherzo
BERLIOZ Summer Nights
DEBUSSY Prelude to the Afternoon of a Faun
DEBUSSY La Mer

OCTOBER:
Friday 27

Vladimir Kamirski, *conductor*
David Bollard, *piano*
BARBER Adagio
WEBER Der Freischutz: Overture
WEBER Konzertstuck
BRAHMS Symphony No. 3

QSO STUDIO SERIES
8 pm ABC Music Centre, Ferry Road, West End

MARCH:
Wednesday 1

Henryk Pisarek, *conductor*
Soloists: Pamela Page and Max Olding, *pianos*
BRITTEN Scottish Ballade for Two Solo Pianos and Orchestra
BRACANIN Concerto No. 2 for Orchestra (first performance)

JUNE:
Friday 16

Max McBride, *conductor*
Soloist: Audley Green, *harpsichord*
BACH Harpsichord Concerto No. 1 in D minor

MAGEAU Concerto for Harpsichord and String Orchestra (first performance)
HONEGGER Symphony No. 2

AUGUST:
Tuesday 1

Theodore Kuchar, *conductor*
Soloist: Sue-Ellen Paulsen, *cello*
University of Queensland Choir
CONYNGHAM Cello Concerto
KOEHNE Dreamer of Dreams
SIBELIUS Legends: Lemminkainen and the Maidens of Saari

SEPTEMBER
Wednesday 6

Werner Andreas Albert, *conductor*

Soloist: Francois Rabbath, *double bass*
MILLS Aeolian Caprice
KORNGOLD Schauspiel—Overture
PROTO Fantasy for Double Bass and Orchestra
HINDEMITH Lustige Sinfonietta

SYDNEY SYMPHONY ORCHESTRA

EPSON MASTER SERIES

8 pm Concert Hall,
Sydney Opera House

MARCH:
Wednesday 8, Thursday 9,
Saturday 11, Monday 13

Stuart Challender, *conductor*
Joan Carden, *soprano*
Elizabeth Campbell, *mezzo-soprano*
Richard Greager, *tenor*
Grant Dickson, *bass*
Sydney Philharmonia Choir
VERDI Requiem

APRIL:
Saturday 22, Monday 24,
Wednesday 26, Thursday 27

Sergiu Comissiona, *conductor*
Cristina Ortiz, *piano*
Female Voices of the Sydney Philharmonia Choir
DEBUSSY Nocturnes
CHOPIN Piano Concerto No. 2
DVORAK Symphony No. 9 (From the New World)

MAY:
Wednesday 24, Thursday 25,
Saturday 27, Monday 29

Stuart Challender, *conductor*
Frank Peter Zimmermann, *violin*
BRAHMS Violin Concerto
DAVID LUMSDAINE New Work (1989) (First performance—ABC/Australia Council Commission)
JANACEK Sinfonietta

JUNE:
Wednesday 28, Thursday 29

JULY:
Saturday 1, Monday 3

Christopher Hogwood, *conductor*
Ofra Harnoy, *cello*
VIVALDI Spring from The Four Seasons arr. ROUSSEAU
PACHELBEL Canon and Gigue
GABRIELI Canzona noni toni
HAYDN Cello Concerto in C
BEETHOVEN Symphony No. 4

JULY:
Wednesday 26, Thursday 27,
Saturday 29, Monday 31

Semyon Bychkov, *conductor*
Igor Oistrakh, *violin*
SHOSTAKOVICH Violin Concerto No. 1
MAHLER Symphony No. 1

AUGUST:
Wednesday 23, Thursday 24,
Saturday 26, Monday 28

Stuart Challender, *conductor*
Jard van Nes, *mezzo-soprano*
STRAVINSKY The Song of the Nightingale
WAGNER Wesendonck Songs
BRAHMS Symphony No. 3

SEPTEMBER:
Wednesday 13, Thursday 14
Saturday 16, Monday 18

Evelino Pido, *conductor*
Michele Campanella, *piano*
STRAUSS Don Juan
MOZART Piano Concerto in E flat, K 482
RAVEL Piano Concerto for the Left Hand
HINDEMITH Symphonic Metamorphosis

OCTOBER:
Wednesday 18, Thursday 19,
Saturday 21, Monday 23

Vernon Handley, *conductor*
Olaf Baer, *baritone*
SIBELIUS Symphony No. 3
MAHLER Kindertotenlieder
ELGAR Enigma Variations

NOVEMBER:
Saturday 18, Monday 20
Wednesday 22, Thursday 23

Jerzy Semkow, *conductor*
Peter Donohoe, *piano*
BEETHOVEN Coriolan—Overture
BARTOK Piano Concerto No. 2
TCHAIKOVSKY Symphony No. 5

GREAT CLASSICS

2.30 pm Concert Hall,
Sydney Opera House

APRIL:
Saturday 1

Hiroyuki Iwaki, *conductor*
Guy Henderson, *oboe*
John Cran, *bassoon*
Donald Hazelwood, *violin*
David Pereira, *cello*
RESPIGHI Fountains of Rome
HAYDN Sinfonia Concertante Hob I: 105
BEETHOVEN Symphony No. 7

APRIL:
Saturday 29

Sergiu Comissiona, *conductor*
Cristina Ortiz, *piano*

BRAHMS Variations on a theme of Haydn
SCHUMANN Piano Concerto
BRAHMS Piano Quartet in G minor orch. SCHOENBERG

MAY:
Saturday 13

Stuart Challender, *conductor*
Elizabeth Campbell, *mezzo-soprano*
Female Voices of the Sydney Philharmonia Choir
Boys' Chorus
MAHLER Symphony No. 3

JUNE:
Saturday 17

Stuart Challender, *conductor*
Igor and Valery Oistrakh, *violins*
SCHUBERT Symphony No. 3
MOZART Concertone, K 190
DEBUSSY Prelude to The Afternoon of a Faun
DEBUSSY La Mer

SEPTEMBER:
Saturday 2

Stuart Challender, *conductor*
Sydney Philharmonia Choir
HAYDN Te Deum in C
STRAVINSKY Symphony of Psalms
MUSSORGSKY Pictures at an Exhibition orch. RAVEL

OCTOBER:
Saturday 28

Janos Furst, *conductor*
Eugene Sarbu, *violin*
BEETHOVEN Violin Concerto
TCHAIKOVSKY Symphony No. 6 (Pathetique)

NOVEMBER:
Saturday 25

Jerzy Semkow, *conductor*
Peter Donohoe, *piano*
MOZART Divertimento in D, K 136
MOZART Piano Concerto in C, K 503
WAGNER Excerpts from:
Rienzi
Lohengrin
Tristan and Isolde
Gotterdammerung
The Mastersingers of Nuremberg

EPSON MOZART MASTER SERIES

8 pm Concert Hall,
Sydney Opera House

APRIL:
Tuesday 4

Hiroyuki Iwaki, *conductor*
Guy Henderson, *oboe*
John Cran, *bassoon*
Donald Hazelwood, *violin*
David Pereira, *cello*
MOZART Symphony No. 34, K 338
HAYDN Sinfonia Concertante Hob I: 105
BEETHOVEN Symphony No. 7

MAY:
Tuesday 30

Stuart Challender, *conductor*
Dene Olding, *violin*
MOZART Serenade in D, K 250 (Haffner)
DAVID LUMSDAINE New Work (1989)
JANACEK Sinfonietta

JUNE:
Tuesday 20

Stuart Challender, *conductor*
Igor and Valery Oistrakh, *violins*
SCHUBERT Symphony No. 3
MOZART Concertone, K 190
DEBUSSY Prelude to The Afternoon of a Faun
DEBUSSY La Mer

JULY:
Tuesday 11

Christopher Hogwood, *conductor*
Ofra Harnoy, *cello*
MOZART Symphony No. 32, K 318
ELGAR Cello Concerto
SCHUMANN Symphony No. 4 (original version)

AUGUST:
Tuesday 1

Semyon Bychkov, *conductor*
Elizabeth Powell, *piano*
Nikolai Evrov, *piano*
MOZART Concerto in E flat for two pianos, K 365
MAHLER Symphony No. 1

SEPTEMBER:
Tuesday 5

Stuart Challender, *conductor*
Sydney Philharmonia Choir
MOZART Symphony in D from Serenade, K 320 (Posthorn)
STRAVINSKY Symphony of Psalms
MUSSORGSKY Pictures at an Exhibition orch. RAVEL

OCTOBER:
Tuesday 24

Vernon Handley, *conductor*
Olaf Baer, *baritone*
BACH Ich will den Kreuzstab—Cantata, BWV 56
MOZART Cosi fan tutte: Rivolgete a lui lo sguardo
MOZART The Marriage of Figaro: Count's Aria
HOLST Fugal Overture
ELGAR Enigma Variations

NOVEMBER:
Tuesday 28

Jerzy Semkow, *conductor*
Peter Donohoe, *piano*
MOZART Divertimento in D, K 136
MOZART Piano Concerto in C, K 503
WAGNER Excerpts from
Rienzi
Lohengrin
Tristan and Isolde
Gotterdammerung
The Mastersingers of Nuremberg

MEET THE MUSIC

6.30 pm Concert Hall,
Sydney Opera House

APRIL:
Wednesday 12, Thursday 13

Nicholas Braithwaite, *conductor*
Howard Shelley, *piano*
GLINKA Russlan and Ludmilla: Overture
RACHMANINOV Rhapsody on a theme of Paganini
COLIN BRIGHT Earth Spirit
SHOSTAKOVICH Symphony No. 6

MAY:
Wednesday 3, Thursday 4

Stuart Challender, *conductor*
Hakan Hardenberger, *trumpet*
HERTEL Trumpet Concerto No. 3
BEETHOVEN Symphony No. 8

BIRTWISTLE Endless Parade
PROKOFIEV Romeo and Juliet: Suite

Ian Cleworth, *percussion*
Helen Adams, *soprano*

Jorge Mester, *conductor*
Jane Peters, *violin*
WAGNER The Ride of the Valkyries
TCHAIKOVSKY Violin Concerto
BRENTON BROADSTOCK Toward the Shining Light
STRAVINSKY The Firebird—Suite (1919)

GREAT PERFORMERS SERIES

FEBRUARY:
Saturday 4 at 8 pm, Sydney Town Hall

Sydney Symphony Orchestra
Stuart Challender, *conductor*
Dimitris Sgouros, *piano*
RIMSKY-KORSAKOV Capriccio espagnol
STRAVINSKY The Firebird—Suite (1919)
TCHAIKOVSKY Piano Concerto No. 1
(Presented in association with Michael Edgley International)

MARCH:
Thursday 2 at 8.15 pm, Concert Hall, Sydney Opera House

English Baroque Soloists
Monteverdi Choir
John Eliot Gardiner, *conductor*
HANDEL Israel in Egypt
(Presented in association with Musica Viva Australia, the Sydney Opera House Trust and Sydney Philharmonia Society)

MAY:
Tuesday 16 at 8 pm, Concert Hall, Sydney Opera House

Sydney Symphony Orchestra
Stuart Challender, *conductor*
Elizabeth Campbell, *mezzo-soprano*
Female Voices of the Sydney Philharmonia Choir
Boys' Chorus
MAHLER Symphony No. 3

JULY:
Saturday 8 at 8 pm, Concert Hall, Sydney Opera House

Sydney Symphony Orchestra
Christopher Hogwood, *conductor*
Ofra Harnoy, *cello*
MENDELSSOHN Ruy Blas—Overture

JUNE:
Wednesday 7, Thursday 8

Stuart Challender, *conductor*
Janet Webb, *flute*
Guy Henderson, *oboe*
Lawrence Dobell, *clarinet*
John Cran, *bassoon*
Robert Johnson, *horn*
Daniel Mendelow, *trumpet*
Ronald Prussing, *trombone*
RICHARD MILLS Bamaga Diptych
MARTIN Concerto for Seven Winds
SIBELIUS Symphony No. 2

JULY:
Wednesday 19, Thursday 20

John Hopkins, *conductor*
Deborah Riedel, *soprano*
Female Voices of Sydney Philharmonia Choir
PERCY GRAINGER The Duke of Marlborough Fanfare
PERCY GRAINGER Hill Song No. 2
ROSS EDWARDS Yarraghey, for percussion and orchestra (First performance—ABC/Australia Council Commission)
MENDELSSOHN A Midsummer Night's Dream—Incidental Music (complete)

OCTOBER:
Wednesday 11, Thursday 12

ELGAR Cello Concerto
SCHUMANN Symphony No. 4
(original version)

SEPTEMBER:
Wednesday 20 at 8 pm,
Sydney Town Hall

Michele Campanella, *piano*
TCHAIKOVSKY Theme and Variations Op. 19 No. 6
SCRIABIN Sonata No. 3
MUSSORGSKY Pictures at an Exhibition

OCTOBER:
Thursday 26 at 8 pm,
Sydney Town Hall

Olaf Baer, *baritone*
Geoffrey Parsons, *piano*
Songs by SCHUBERT, SCHUMANN, BRAHMS and WOLF

TWENTIETH CENTURY ORCHESTRA

8 pm Sydney Town Hall

APRIL:
Saturday 8

Stuart Challender, *conductor*
Donald Hazelwood, *violin*
A Concert for Peter Sculthorpe's 60th Birthday
DEBUSSY Bruyeres
arr. PERCY GRAINGER Gamelan Anklung
arr. PERCY GRAINGER
RAVEL The Valley of the Bells
arr. PERCY GRAINGER
PERCY GRAINGER Zanzibar Boat Song
arr. PETER SCULTHORPE
PETER SCULTHORPE Kakadu
TAKEMITSU Requiem
PETER SCULTHORPE Irkanda IV
VARESE Arcana

JUNE:
Saturday 24

Ronald Zollman, *conductor*
TBA, *violin*
BOZIDAR KOS Violin Concerto
HENZE Symphony No. 7

SEPTEMBER:
Saturday 23

Jorge Mester, *conductor*
Lawrence Dobell, *clarinet*
NIGEL BUTTERLEY Pentad
CORIGLIANO Clarinet Concerto
ADAMS Harmonielehre

TASMANIAN SYMPHONY ORCHESTRA

SUBSCRIPTION SERIES

8 pm ABC Odeon, Hobart

APRIL:
Thursday 6

Dobbs Franks, *conductor*
Tasmanian Conservatorium Chorale

BRAHMS A German Requiem

Saturday 15

Dobbs Franks, *conductor*
Howard Shelley, *piano*
HONEGGER Symphony No. 4
SCHUMANN Piano Concerto
MOZART Symphony No. 40

Saturday 29

Dobbs Franks, *conductor*
Howard Shelley, *piano*
MARTIN Concerto for Seven Winds
BARTOK Music for Strings, Percussion, and Celeste
MOZART Piano Concerto in C minor, K 491

MAY:
Saturday 6

Dobbs Franks, *conductor*
Hakan Hardenberger, *trumpet*
HERTEL Trumpet Concerto No. 3
WAGNER Siegfried Idyll
McCABE Rain Forest II
BEETHOVEN Symphony No. 4

JULY:
Friday 7

Varujan Kojian, *conductor*
Igor and Valery Oistrakh, *violins*
MALCOLM WILLIAMSON Symphony No. 7
MOZART Concertone, K 190
SIBELIUS Violin Concerto

Saturday 15

Christopher Hogwood, *conductor*
Ofra Harnoy, *cello*
BACH Suite No. 2
HAYDN Cello Concerto in C
STRAVINSKY Dumbarton Oaks
HAYDN Symphony No. 77

Monday 24

Muhai Tang, *conductor*
Sue-Ellen Paulsen, *cello*
STRAUSS Suite Op. 4
BARRY CONYNGHAM
Cello Concerto
TCHAIKOVSKY Symphony No. 3

AUGUST:
Saturday 12

Witold Rowicki, *conductor*
Jard van Nes, *mezzo-soprano*
MOZART Symphony No. 35
WAGNER Wesendonck Songs
TCHAIKOVSKY Symphony No. 6
(Pathetique)

Wednesday 30

Evelino Pido, *conductor*
Michele Campanella, *piano*
HAYDN Symphony No. 49
(La Passione)
BEETHOVEN Piano Concerto
No. 2
BRENTON BROADSTOCK
Toward the Shining Light
MENDELSSOHN Symphony No. 4
(Italian)

SEPTEMBER:
Saturday 9

Dobbs Franks, *conductor*
Soloists of the Tasmanian Symphony
Orchestra
HAYDN Sinfonia Concertante
Hob I:105
GINASTERA Variaciones
Concertantes
MOZART Symphony No. 41
(Jupiter)

Saturday 30

Vernon Handley, *conductor*
Janet Rutherford, *viola*
Tasmanian University Musical
Society
HAYDN Symphony No. 104
(London)
VAUGHAN WILLIAMS
Flos Campi
DELIUS Fennimore and Gerda:
Intermezzo
MOERAN Sinfonietta

OCTOBER:
Saturday 7

Dobbs Franks, *conductor*
Jane Peters, *violin*
STRAUSS Le Bourgeois
gentilhomme—Suite
BARTOK Dance Suite
TCHAIKOVSKY Violin Concerto

Saturday 21

Jorge Mester, *conductor*
Kimball Wheeler, *mezzo-soprano*
KODALY Dances of Galanta
RESPIGHI Il tramonto
ADAMS Shaker Loops
FALLA Love, the Magician

NOVEMBER:
Thursday 2

Eugene Sarbu, *violin and conductor*
MOZART Symphony No. 29
MOZART Adagio, K 261 and
Rondo, K 373
VIVALDI The Four Seasons

Wednesday 8

Jerzy Semkow, *conductor*
Peter Donohoe, *piano*
BEETHOVEN Coriolan—
Overture
WEBERN Five Movements, Op. 5
MOZART Piano Concerto in C,
K 503
SCHUMANN Symphony No. 4

Friday 17

Janos Furst, *conductor*
David Bollard, *piano*
SCHUBERT Rosamunde: Overture
ROSS EDWARDS Mountain
Village in a Clearing Mist
WEBER Konzertstuck
MOZART Serenade, K 203

COFFEE CONCERTS
11 am ABC Odeon, Hobart

APRIL:
Friday 28

Dobbs Franks, *conductor*
Howard Shelley, *piano*
MARTIN Concerto for
Seven Winds
BARTOK Music for Strings,
Percussion, and Celeste
MOZART Piano Concerto
in C minor, K 491

JULY:
Friday 14

Christopher Hogwood, *conductor*
Ofra Harnoy, *cello*
BACH Suite No. 2
HAYDN Cello Concerto in C
STRAVINSKY Dumbarton Oaks
HAYDN Symphony No. 77

AUGUST:
Friday 11

Witold Rowicki, *conductor*
Jard van Nes, *mezzo-soprano*
MOZART Symphony No. 35
WAGNER Wesendonck Songs
TCHAIKOVSKY Symphony No. 6
(Pathetique)

OCTOBER:
Friday 6

Dobbs Franks, *conductor*
Jane Peters, *violin*
STRAUSS Le Bourgeois
gentilhomme—Suite
BARTOK Dance Suite
TCHAIKOVSKY Violin Concerto

LAUNCESTON SUBSCRIPTION SERIES
8 pm Princess Theatre, Launceston

APRIL:
Tuesday 18

Dobbs Franks, *conductor*
Howard Shelley, *piano*
HONEGGER Symphony No. 4
SCHUMANN Piano Concerto
MOZART Symphony No. 40

MAY:
Monday 8

Dobbs Franks, *conductor*
Hakan Hardenberger, *trumpet*
HERTEL Trumpet Concerto No. 3
WAGNER Siegfried Idyll
McCABE Rain Forest II
BEETHOVEN Symphony No. 4

JULY:
Saturday 8

Varujan Kojian, *conductor*
Igor and Valery Oistrakh, *violins*
MALCOLM WILLIAMSON
Symphony No. 7
MOZART Concertone, K 190
SIBELIUS Violin Concerto

OCTOBER:
Monday 9

Dobbs Franks, *conductor*
Jane Peters, *violin*
STRAUSS Le Bourgeois gentilhomme—Suite
BARTOK Dance Suite
TCHAIKOVSKY Violin Concerto

NOVEMBER:
Saturday 18

Janos Furst, *conductor*
David Bollard, *piano*
SCHUBERT Rosamunde: Overture
ROSS EDWARDS Mountain Village in a Clearing Mist
WEBER Konzertstuck
MOZART Serenade, K 203

WEST AUSTRALIAN SYMPHONY ORCHESTRA

MASTERS SERIES
8 pm Perth Concert Hall

APRIL:
Friday 7, Saturday 8

Vladimir Ponkin, *conductor*
Howard Shelley, *piano*
MOZART Piano Concerto in C minor, K 491
MAHLER Symphony No. 5

MAY:
Friday 5, Saturday 6

Albert Rosen, *conductor*
Frank Peter Zimmermann, *violin*
STRAUSS Le bourgeois gentilhomme: Suite
MENDELSSOHN Violin Concerto in E minor
RACHMANINOV Symphonic Dances

JUNE:
Friday 2, Saturday 3

Varujan Kojian, *conductor*
Hakan Hardenberger, *trumpet*
HUMMEL Trumpet Concerto
DVORAK Serenade for Strings
JOLIVET Trumpet Concertino
BEETHOVEN Symphony No. 7

JUNE:
Friday 30

JULY:
Saturday 1

Varujan Kojian, *conductor*
Igor and Valery Oistrakh, *violins*
West Australian Symphony Orchestra Chorus
Megan Sutton, *mezzo-soprano*
J. S. BACH Concerto in D minor for two violins
ROGER SMALLEY Strung Out
RAVEL Tzigane
PROKOFIEV Alexander Nevsky

JULY:
Friday 21, Saturday 22

Christopher Hogwood, *conductor*
Ofra Harnoy, *cello*
HAYDN Symphony No. 86
HAYDN Cello Concerto in C
MARTINU Cello Concertino
MOZART Symphony No. 38 (Prague)

AUGUST:
Friday 18, Saturday 19

Evelino Pido, *conductor*
Michele Campanella, *piano*
HAYDN Symphony No. 100 (Military)
HINDEMITH Symphonic Metamorphosis
BRAHMS Piano Concerto No. 2

SEPTEMBER:
Friday 15, Saturday 16

Jorge Mester, *conductor*
Eugene Sarbu, *violin*
SCHWANTNER A Sudden Rainbow
BEETHOVEN Violin Concerto
SAINT-SAENS Symphony No. 3 (Organ Symphony)

OCTOBER:
Friday 6, Saturday 7

Vladimir Ponkin, *conductor*
Olaf Baer, *baritone*
CARL VINE Canzona
MAHLER Kindertotenlieder
TCHAIKOVSKY Symphony No. 4

GREAT CLASSICS
7 pm Perth Concert Hall

MARCH:
Saturday 18

Vladimir Ponkin, *conductor*
John and Jean Roberts, *piano*
DVORAK Carnival—Overture
SAINT-SAENS Carnival of the Animals
MUSSORGSKY Pictures at an Exhibition
orch. RAVEL

MAY:
Saturday 20

Albert Rosen, *conductor*
Joel Marangella, *oboe*
ROSSINI William Tell: Overture
RESPIGHI Ancient Airs and Dances—Book 1
STRAUSS Oboe Concerto
RIMSKY-KORSAKOV Scheherazade

JUNE:
Saturday 10

Varujan Kojian, *conductor*
Virginia Taylor, *flute*
VERDI The Force of Destiny: Overture
MOZART Flute Concerto in G, K 313
BERLIOZ Symphonie fantastique

JULY:
Saturday 8

Nicholas Braithwaite, *conductor*
David Bollard, *piano*
Female Voices of the West Australian Symphony Chorus
MOZART The Marriage of Figaro: Overture
MOZART Piano Concerto in C, K 467
HOLST The Planets

AUGUST:
Saturday 12

Catherine Comet, *conductor*
Timothy Kain, *guitar*
SCHUBERT Symphony No. 8 (Unfinished)
RODRIGO Concierto de Aranjuez
TCHAIKOVSKY Romeo and Juliet
RAVEL Bolero

SEPTEMBER:
Saturday 23

Werner Andreas Albert, *conductor*
Jane Peters, *violin*
BRAHMS Variations on a theme of Haydn
TCHAIKOVSKY Violin Concerto
BEETHOVEN Symphony No. 5

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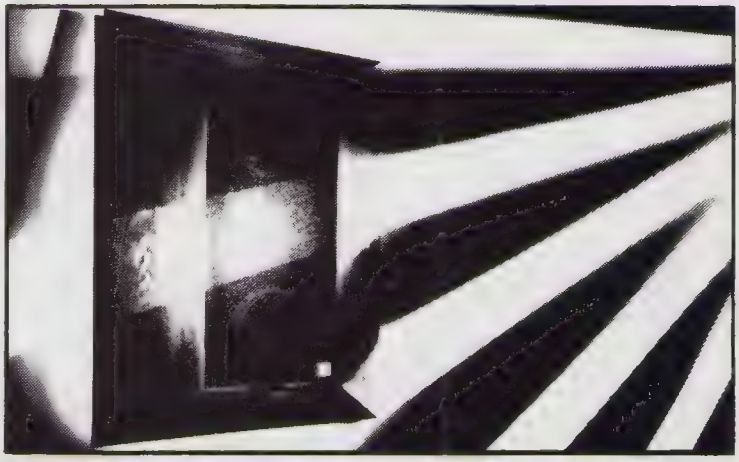

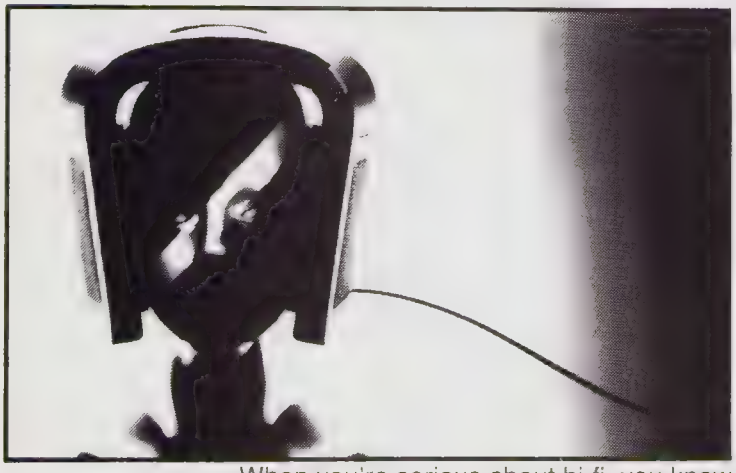

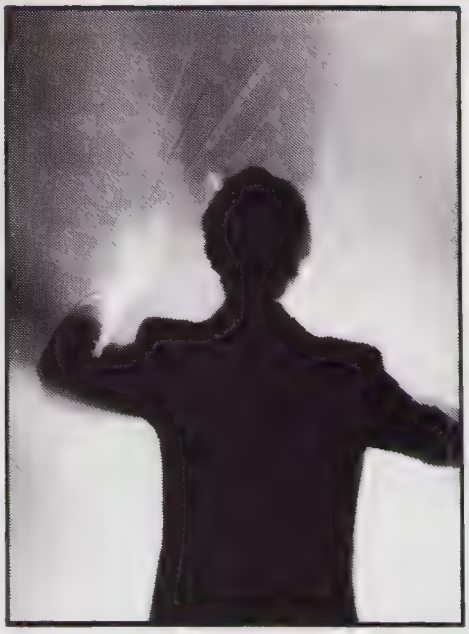

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VISITING ARTISTS

FRANK Peter Zimmermann was born in 1965 in Duisburg, West Germany. From the age of five he was taught the violin by his mother. At the age of 10 he made his debut in the Mercatorhalle Duisburg, playing Mozart's *Violin Concerto in G major, K 216*. He studied with Valery Gradov at the Folkwang-Musikhochschule Essen, then with Saschko Gawriloff at the Staatliche Hochschule der Kunste, Berlin. The last stage of his training was the Sweelinck Conservatoire Amsterdam, taught by Herman Krebbers.

After winning first prize in the competition for young musicians, Jugend musiziert (Youth performs), he began concerts in Germany and neighbouring countries.

Zimmermann has performed with orchestras including Wiener Philharmoniker, Berliner Philharmoniker, Munchner Philharmoniker, Radio Symphonie Orchester Berlin, Bamberger Symphoniker, the English Chamber Orchestra, Orchestre de Paris, Tonhalle Orchester, Orchestre National de Paris, Wiener Symphoniker, Czech Philharmonic Orchestra, London Symphony Orchestra, Boston Symphony Orchestra, Chicago Symphony Orchestra and the Cleveland Orchestra, with such conductors as Lorin Maazel, Daniel Barenboim, Vaclav Neumann, Gennady Rozhdestvensky, Eugen Jochum, Gerd Albrecht, Jeffrey Tate and Sir Neville Marriner.

(ABC Concerts in WA, SA, Vic, NSW)

Cellist **Ofra Harnoy** was born in Israel in 1965 and studied with her father, with William Pleeth in London, Vladimir Orloff in Toronto and, in masterclasses, with Mstislav Rostropovich, Pierre Fournier and Jacqueline du Pre. Soon after her family moved to Canada, she made her professional debut at the age of 10 as a soloist with orchestra and has since appeared as soloist with numerous major orchestras and in solo recitals in the USA, Canada, Japan, France, England, Israel, Holland, Belgium, Venezuela and Spain.

Harnoy was the first prize-winner of the 1978 Montreal Symphony Competition, the 1979 Canadian Music Competition and the 1982 Concert Artists Guild Award in New York, the youngest in the 35-year history of this competition. This resulted in her solo-orchestral and recital debuts in Carnegie Hall, New York, in December, 1982.

(All States)

Violinist **Igor Oistrakh** was born in Odessa in the Ukraine in 1931. Acclaimed as a prodigy at his first public appearance, Oistrakh went on to win first prize in the Wieniawski Competition in Poznan in 1952. Since then he has appeared throughout the USSR, Europe, the USA (where he has undertaken 10 major tours) and Australia.

He has worked with such great conductors as Klemperer, Karajan, Ormandy, Solti, Giulini, Svetlanov and Rozhdestvensky and has performed with the major symphony orchestras of the world.

He has played alongside Casàls and Menuhin and, of course, his father, David Oistrakh, with whom he made several recordings.

(All States)

Valery Oistrakh was born in 1961 in Moscow. Commencing his studies at the Central Music School at the age of six, he then went on to the Musical Pedagogical Institute, which he left in 1984. From the age of 14, Valery Oistrakh appeared in concerts in a trio with his mother, Natalia Zertsalova, and his father, Igor. They have performed throughout the USSR, Austria, East Germany and Bulgaria. In 1985, Valery Oistrakh won first prize in the All-Russian Violin Competition, in Kazan.

(Tas, WA, Qld, SA, NSW)

Semyon Bychkov was born in Leningrad in 1952 and studied with Ilya Musin at the Leningrad Conservatory, where he won first prize in the 1973 Rachmaninov Conducting Competition.

In January, 1985, Bychkov made his debut with the Berlin Philharmonic, standing in for Riccardo Muti, and received great critical acclaim. In Holland he first conducted the Concertgebouw in 1984, returning to the orchestra twice that season. He has worked at the Aix-en-Provence Festival for the past few years, having great successes with his new productions of *La Finta Giardiniera*, *Ariadne auf Naxos* (with Jessye Norman) and *Der Rosenkavalier* in 1987. Bychkov has been invited to conduct the Czech Philharmonic in the 1989/90 season, the first Soviet emigre conductor to receive such an invitation.

In July, 1987, Bychkov was appointed music director of the Orchestre de Paris, succeeding Daniel Barenboim at the start of the 1989/90 season.

(Vic, NSW)

Polish conductor **Witold Rowicki** was born in 1914 and studied at the Cracow Conservatory, from which he graduated in theory and violin in 1938. He continued his studies in composition and conducting while playing the violin and viola in the Cracow Philharmonic Orchestra and as a soloist.

Rowicki has conducted most of the important orchestras in Eastern and Western Europe, including the Vienna Philharmonic, Royal Philharmonic, Orchestre de Paris, Stockholm Philharmonic and, in the USA recently, the Cleveland Orchestra. He has also conducted in Japan and in Germany.

His recordings of the complete Dvorak symphonies and overtures with the London Symphony Orchestra for Philips have been singled out for particularly high praise. He is also a firm advocate and renowned interpreter of contemporary music. He has been responsible for many important premieres throughout the world, particularly of works by Polish composers. In 1962, he was honoured by the Society of Polish Composers.

(Vic, Tas)

Evelino Pido was born in Turin, Italy, where he studied bassoon, piano and composition before becoming a conductor after attending the course run by Carl Osterreicher at the Academy in Vienna and by Franco Ferrara in Verona. In 1977, Pido founded the orchestra, I Cameristi di Torino, of which he was resident conductor.

He has performed for most of the important musical societies and theatres in Italy and made his operatic debut in 1980 at La Scala, Milan. He has achieved great success with Donizetti's *Anna Bolena*, performed in Northern Italy with Katia Ricciarelli and Nicolai Ghiuselev.

Pido has also been assistant to Claudio

Abbado with La Scala's Philharmonic and since 1986, has been resident conductor of the San Remo Symphony Orchestra.
(All States)

Pianist **Michele Campanella** was born in Naples in 1947, studied with Vincenzo Vitale and, at 19, won first prize at the Alfredo Casella International Competition.

Since then he has been playing with major orchestras under the direction of famous conductors in Europe, Japan, South Africa, Australia, the USSR and America, where he has played with the Cincinnati and Cleveland Symphony Orchestras, the Detroit and San Francisco Symphony Orchestras and the Philadelphia Orchestra.

Campanella has twice won the Grand Prix du Disque from the Liszt Academy of Budapest for his Liszt recordings and has won the Italian Critics Award for records of Ferruccio Busoni's work.
(All States)

After completing her studies of piano at the conservatory in Utrecht, mezzo-soprano **Jard van Nes** started studying singing with Herman Woltman at the Royal Conservatory of Music in The Hague and, in 1984, was awarded the Dutch Music Prize, the highest award for musicians in The Netherlands, which enabled her to study with Noemie Perugia and Christa Ludwig.

She has worked with some of the most distinguished conductors in the world, including Charles Dutoit in Montreal, Rostropovich and the Orchestre National de Paris, Tilson Thomas and the London Symphony Orchestra, Jeffrey Tate and the English Chamber Orchestra, and Sir Georg Solti with the Bologna Orchestra in Italy.

In September, 1987, Jard van Nes made her debut in the role of Brangane in the acclaimed Netherlands Opera production of *Tristan and Isolde* under Hartmut Haenchen.

She has made records of Mahler's Ruckert Lieder and *Second Symphony*, Bach cantatas with members of the Concertgebouw Orchestra, as well as recital records of lieder by Schumann and Brahms.
(Qld, Tas, Vic, NSW)

Eugene Sarbu, born in Romania in 1950, made his first violin solo appearance at the age of six. Two years later, he captured the Grand Prix of the National Festival of Music in Bucharest and went on to receive most musical awards of his native country. Following studies in Bucharest and Paris, in 1970 he won a scholarship from the Curtis Institute of Music in Philadelphia to study with the legendary Professor Ivan Galamian. After graduating, Sarbu continued his studies with Galamian at the Juilliard in New York and with Nathan Milstein in Zurich.

In 1982, he made his Promenade debut at the Royal Albert Hall and he now performs and records extensively for the BBC. In 1980, he recorded the Sibelius *Concerto* with the Halle Orchestra for EMI.

He plays a Cremonese violin by Tomasso Balestieri, made in 1756, the year of Mozart's birth.
(WA, Vic, NSW, Tas)

Vernon Handley is one of Britain's most popular and distinguished conductors. A regular guest conductor with all British orchestras, he is currently principal conductor of the Ulster Orchestra. He also has close links with Scandinavia where, as well as holding the position of principal conductor with the Malmo Symphony Orchestra from 1985–88, he regularly visits the Oslo Philharmonic, Stockholm Philharmonic and Helsinki Philharmonic Orchestras.

Vernon Handley's championship of British music has led him to make many memorable recordings. Recently, he won the British Record Industry Award for his performance for EMI of Vaughan Williams' *Symphony No 5* with the Royal Liverpool Philharmonic Orchestra.
(Qld, Tas, Vic, NSW)

Baritone **Olaf Baer** was born in Dresden where, from the age of 10, he was a member of the famous Dresden Children's Choir. He is a graduate of the Carl Maria von Weber Academy of Music and is now a member of the Dresden Opera. He is also a member of the Opera in East Berlin.

Baer made his British debut in November, 1983, in a recital at the Wigmore Hall. This represented part of the first prize he was awarded at the inaugural Walther Gruner Lieder Competition in July, 1983.

Baer now appears regularly in all the major cities of both Eastern and Western Europe. He made his US debut in 1987 in performances of Christus in Bach's *St Matthew Passion* with the Chicago Symphony Orchestra and Sir Georg Solti.

He made his debut at the Royal Opera House, Covent Garden, in the summer of 1985 in the role of Harlekin in *Ariadne auf Naxos* and will return to sing Papageno in the Magic Flute in early 1991.
(NSW, Vic, Qld, WA)

Jerzy Semkow, a music advisor of the Rochester Philharmonic Orchestra, has gained an international reputation through his appearances with the world's leading opera companies and orchestras. His permanent conducting posts have included principal conductor of the Royal Danish Opera and Royal Danish Orchestra in Copenhagen and five seasons as music director of the St Louis Symphony Orchestra. He had a four-year engagement as music director of the National Radio Television Italiana Orchestra (RAI) of Rome.

Semkow's recent seasons have included appearances with the orchestras of Bordeaux and Monte Carlo, the Orchestra del Teatro alla Scala in Milan, the National Orchestra of Belgium and the French National Radio Orchestra in Paris. His US engagements have included the Detroit, Cincinnati, Indianapolis, Pittsburgh and Dallas Symphony Orchestras.

His conducting engagements abroad also have included opera performances at Milan's la Scala, the Aix-en-Provence Festival and at London's Royal Opera House at Covent Garden, as well as concerts with the Berlin Philharmonic, National Orchestra of France and the orchestras of London, Vienna, Stockholm, Madrid, Frankfurt, Monte Carlo, Moscow, Leningrad, Jerusalem and others.

He has recorded all the major works of Tchaikovsky and Brahms and the last 10 Mozart Symphonies with the National Philharmonic of Warsaw and Scriabin's *Symphony No 2* and *Symphony No 3* (*Divine Poem*) with the London Philharmonic Orchestra. With the St Louis Symphony Orchestra, he recorded Rimsky-Korsakov's *Scheherazade*, Schumann's four Symphonies and *Manfred Overture*, excerpts from Wagner's music dramas, and works for orchestra and chorus by Beethoven, which also received a Grammy award nomination. His recordings of Mozart's *Symphonies K 319* and *425* with the Polish National Philharmonic brought him a Golden Disc award.
(Tas, Qld, NSW, Vic)

THE NICHOLSON TAPES

JANOS FURST

MAIRI Nicholson: This is your second tour to Australia. What's the attraction of going to some of the most remote concert halls in the world?

Janos Furst: Well, you know, a concert hall is a concert hall even if it is remote, and as opposed to a lot of European venues I found the halls in Australia and also New Zealand, where I visited twice, excellent. Brahms is Brahms, whether it is one side of the ocean or the other and if the concert halls are good and the orchestras are excellent, why not?

What about the role of the conductor? Do you think it's changed a great deal since you were a boy growing up in Budapest?

The manners of conductors have changed. The social side of conducting has undergone an enormous transformation because, I think, the time of the despot is over. I mean, the time of the underpaid, under-educated musician, and the all-knowing, sort of despotic conductor is over, thank God. I could never have lived with it anyway. We are still leading a performance, we are still working with people, we are still in the position to determine how it's going to go. I mean, the choice of tempos and the choice of balance and all sorts of things, it's in our hands. So therefore it hasn't changed very much.

What has changed is that musicians are amazingly more developed and well educated and much broader in their receptivity and their ambition than they were, say, in the beginning of the century. Technically, they are at an amazingly higher level than they were. So, therefore, our business, if anything, became more difficult because you really have to know what you're talking about. These people know as much about it as you do, and God help you if you're going to start washing the window, you know, or waffle about the place. I mean it's not, not on.

There was a time, though, when you could put on a record and there was no way that you could confuse a Toscanini with a Bruno Walter. The criticism often made these days is that most conductors sound alike on disc.

Oh well, it's not the conductors' fault. It's the recording industry's fault—which is the greatest curse in the world. You see, at the time of the Toscaninis and the Bruno Walters, those records were made in that way because of the technical shortcomings—a blessing in disguise actually. They played straight through. Most of them are transcripts of concerts—you know, many of Toscanini's records are transcripts of concerts. So you really get something which actually happened.

Nowadays you don't get it, because somebody goes into a recording studio, even some of my colleagues who are less capable . . . I've been present, not heard about it . . . when I've seen largely inadequate conducting and largely inadequate playing, sometimes because it's underrehearsed, pieced together.

There are wonderful recorded performances, but even then the sound that you hear is not any more the sound of Abbado or the sound of Muti or the sound of any one of these wonderful conductors. It is the sound of the recording company. Deutsche Grammophon makes a different sound from Philips. Now we are talking about the Philips sound or the Decca sound or whatever, or the sound of a particular recording engineer. It's not the conductor. The only way you can actually hear a conductor's sound is in the concert hall.

Do you think it's changed audience expectations much?

Especially in the opera. In the opera it's absolutely catastrophic. I hear opera recordings where the singers are screaming their heads off, you can hear every note, and the orchestra's playing absolutely fortissimo, because it's separated. And so, they are creating conditions which cannot possibly be present in an opera house.

What's your opinion of the current fashion of performing music on the instruments of the period. We're even moving into Beethoven and Berlioz now?

I'm so very glad you asked me that. You see, I think that if the instruments which existed at the time were so wonderful, we would never have got the better instruments. It is perfectly valid to research and try to recreate the conditions and the style of the period—let's not even talk about Berlioz for the moment, because that's a case apart—but Beethoven and Mozart and Haydn were geniuses of staggering quality. I mean, they were the greatest geniuses in musical history, and these people had, so to speak, progress built into them. I think that if they had better means available, they would have written for better means.

Now, the case of Beethoven, look at it like this: the *Eroica* symphony was performed with a pitifully small orchestra on the steps of a castle or chateau or whatever you call it, under very uncomfortable conditions, and with a largely undersized orchestra for what Beethoven actually wrote into that score. Now I don't find authenticity such an extraordinary thing, if you're reproducing inadequacies.

I think it's perfectly valid to look for what was and how it was. But Beethoven

especially was such an extraordinary, far-looking genius. I mean, look at the string quartets, the late quartets. For me, there is almost no gap between the late Beethoven quartets and the Bartok string quartets.

Good luck to everybody to do their own thing. It's very interesting but I don't want any part of it, thank you very much. I'm a 20th century person. I was born before the Second World War, which was after Freud and after Einstein and after all sorts of things. I am a modern person. If you would like to recreate conditions and the style of the period, please, stop driving cars and have the concert halls exactly in the same condition, because the concert hall is an instrument as well.

And the people who listen to it are so different. I'm a neurotic, late 20th century person. How can I listen to music the way it was listened to in Mozart's time? I'm afraid an audience is very much part of musical activity because it's a social thing. I think the two sides have to come together. Now, the one side is pretending to be authentic and the other cannot be. I feel very strongly about it, but, nevertheless, I do not want to say that the people who do it with conviction and who create excellence are wrong to do it.

Now Berlioz is quite a different thing, because Berlioz is the most modern of composers. I think Mahler wouldn't have existed without Berlioz. Berlioz was crying out for the most extraordinary equipment to express himself, because, at the time, his music was not expressible. That was the point, that he was so far-looking. He made so many experiments that could not be done at the time. So shall we recreate the technical faults of the time? □

HOWARD SHELLEY

MAIRI Nicholson: What are your earliest musical memories?

Howard Shelley: Sitting at our old piano in my parents' house and asking my mother to teach me tunes. I think she taught me the Great British national anthem to begin with. I strummed it out, initially with one finger. But I think I quite quickly learned the chords and my parents twigged that I was interested in music. They started me on lessons at school when I was about seven.

Did either of them play an instrument?

My mother was a cellist, an amateur cellist. I think she could have been a very fine cellist, actually. But in her day it wasn't the sort of thing really to go into music as a profession, where she happened to be living, in England. So she was in the teaching profession. My father was an artist, but he was not at all musical, though he was delighted with my success in the music field.

So were you a child prodigy? Because I think you made your first public appearance on television or in a concert when you were about 10 or 11, didn't you?

That's right, in the old recital room of the Festival Hall. I played a concerto when I was 10, and then I was on television playing a recital at 11, Bach and Chopin.

And do you remember those experiences strongly? With pleasure?

Oh yes. The television especially was very exciting, because I was very fascinated by the technical side of that sort of thing. We had to rehearse all day long, doing the program over and over. My mother was there—she was neurotic! I was, I think, quite enjoying the whole thing! She told me I stood on my head a few minutes before the live transmission. In those days most of these shows did go out live.

It was a program called *All Your Own*. They used to present young people who showed some sort of talent. But, of course, nowadays 11-year-olds have sprouted all over the place. So, I don't know that it's all that special these days.

It sounds as though you were born with natural precocity and confidence. You weren't overawed by public performance?

I think children do have that confidence.

You never lost it?

If one reads the life of somebody like Menuhin, he never questioned himself until he got into his late teens, or early 20s. Then he questioned himself enormously and questioned his talent and the whole way of thinking and he had quite a crisis in his life. I guess we probably all go through the same sort of genesis. When you're young you don't know what it's all about. It's just another fun part of your life as a child.

When it begins to be the foundation of your life, you look ahead and think, "Well, I've got to raise my family on playing the piano or doing music. I've got to look ahead." You know, you've got this situation which makes actors and musicians insecure. You never know quite what's going to happen. You could quite easily be totally out of work in two or three years.

You have to come to terms with things like that, on a practical and an artistic level. There comes a point, when you're performing regularly, at which you have to be much more aware of those things and yet remain spontaneous.

When you have to come to terms with all those things then, of course, you do begin to suffer some doubts and you say, "Am I still super-confident?" I can't honestly say—I mean one should say, I suppose, for public consumption, "Yes, I'm super-confident," but I doubt whether there are many artists who are. Certainly there are many great artists I know of—great musicians—who to the end of very long lives suffered dreadful lack of confidence.

Rachmaninov, one of the greatest pianists the world has ever known and one of the greatest composers, in my opinion, suffered terrible doubts. When performing the Corelli Variations, one of his latest works, in his 60s, he wrote to a friend, "I was guided by the coughing of the audience. If they seemed to be coughing a lot, I cut out a variation or two; when the coughing diminished, then I continued as I had written it."

Are you affected by audiences at all in that way?

Well, I can't say that I'm not aware of it. Yes, I think it's an important part of performing that one feels very much the give and take between the stage and the audience.

What's been the most critical challenge – where you have felt a lack of confidence?

It's difficult to say there's a specific occasion. But one does have to fight that sort of thing all the time. You know, if you're going out and performing you have to go no matter how you feel, how well ▷

prepared you feel, how well you feel in yourself physically that day, whether you feel emotionally drained or on top of the world and exuberant, whether you've just had a million and one problems at home, the roof is falling in, or your mother-in-law's got problems. You've got to sort this out and that out.

There are obviously times when you feel less happy. But I've noticed through my career that they don't necessarily correspond to the times when you perform worst. In fact, you can feel marvellous and give a rather less good performance. I remember performing at the Albert Hall one night, a Tchaikovsky piano concerto. I'd played in Leeds the night before and had a temperature of 103 plus. My wife tells me it's one of the best performances that I've ever given, so nothing follows.

Rubinstein said in his autobiography that he had tried everything as far as performing was concerned: he tried having a rest in the afternoon, he tried going for a walk, he tried going to the cinema, and he never ever found the ideal lead up to a concert that would automatically make him play well.

You might walk into the hall and find somebody trips you up as you go in and you fall on your hand and strain your wrist. That's not going to set you up! Or the piano's not feeling good because the air is full of moisture and pianos get sort of leaden then and the sound is not so good. Any number, hundreds, a horrible number of things . . .

But that's the excitement of it too, I suppose? The challenge?

Yes, it is. It's the thrill. It's the constant thrill. Every time you play it's a different thing.

Were competitions a part of your career?

No.

Was that by choice?

Yes. I didn't like them and I don't think I would ever respond well to the stress of a competition, which I don't think relates to the stress of concert-giving.

Why do you think they're so popular and why do you think they carry so much weight in so many careers?

I think they're popular because people have to find a way to start a career and that isn't easy. I was lucky because I was born in London, lived in London, and when I left The Royal College of Music, I was given a Wigmore Hall recital. They have it within their gift, the College, to give it to the person they regard as the most outstanding student of the year.

In those days all the national newspapers tended to review those sorts of debuts. I was fortunate that I got marvellous reviews in all the papers and the BBC took an interest in me very early. So, I was able to do without competitions. But then my career has built gradually.

What about particular areas of the repertoire that you focus on. How did you, for instance, lean towards Rachmaninov, what brought about that great love of yours?

Well, it was a lovely Australian pianist called Gwenneth Pryor, who lives in London, whom I also knew when she was teaching at The Royal College of Music when I was there as a student. She played the Rachmaninov Corelli Variations at a London concert and I heard them and was knocked out, not only by her performance, but by the piece. I had hitherto thought that Rachmaninov was rather a difficult mountain to climb, but I thought I might try these pieces because they didn't sound *quite* so difficult as a lot of Rachmaninov does, yet they were really fabulous variations.

So, that's how I started, with the Corelli Variations. The record company then asked me to do a series of Rachmaninov and, in fact, we've just completed the whole of his solo output—seven records—on CD.

What attracted you to doing something like that? It must have been a Herculean effort.

If you asked your average musical buff what works they know of Rachmaninov for solo piano as opposed to piano and orchestra, I think they wouldn't be able to come up with much more than a record's worth. Well, I've made seven, and that shows you how much is *not* played. And it's all marvellous music. □

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PETER DONOHOE

MAIRI Nicholson: There has been quite a hot debate in Australia about our Sydney International Piano Competition. When did you first do a competition, and why?

Peter Donohoe: The first one was in the summer of '76, which was the year in which I left College. I thought I would try to get my career going as soon as I became a non-student by doing, actually, two competitions. I did one in Britain, which was a national one devoted to the works of Liszt, and then I went to Hungary and did the Bartok-Liszt competition. I was a finalist in both of them, but I didn't win either of them.

After that I didn't do any competitions at all until '81 when I did the Leeds. Then I did Moscow in '82, which was the one I *did* jointly win. So I've done four in my time and I've been lucky with them all, because I was a finalist.

Apart from whether you won or lost or became a finalist, what do you think is the value of competitions?

Well, I think if they were run in an ideal world they would be very useful from the point of view of providing a goal for young people. I think that they're good for guaranteeing an audience for new talent—if they happen to win, that is.

I think that in many ways they are very good publicity for music itself, although the problem with that is that I suspect some people want to see the competitive aspect of music, but when that same person is doing a concert they lose interest, which I think is a great shame. In other words, it's the gladiatorial aspect that attracts them.

Unfortunately, there are many things that get in the way. Sometimes even international politics gets in the way. Certainly intermusical teaching politics gets in the way. Many people in many different countries are talking about it — as you said, there's a hot debate in Australia and in the UK, and also in America—and, because of that, standards of competitions will go up.

I think that the public as a whole, and certain critics, will perhaps be less prepared to believe competition results and just take competitions for what they are, an opportunity to hear the people that win.

What about from the point of view of being a musician? How did it help in your development?

It didn't help in the least bit in my development as a musician. All it did was help me to get some dates. It's really as simple as that. I was actually doing very well for dates anyway. The reason I entered my first competition, of course some months before it took place, was to create something to do when I left my college. As it happened I didn't need it.

In Manchester, where I studied and, in fact, where I was born, there are two great orchestras—the Halle Orchestra and the BBC Philharmonic. The Halle Orchestra invited me to give two concerts immediately after I left college. As you probably realise, the first date with a major professional orchestra is the hardest to get. I was terribly lucky immediately to walk out of being a student into that.

Who conducted on that occasion?

It was James Loughran who initiated the date, which was wonderful, and we've worked a lot since. We're great colleagues now. That first concert was on my birthday, and the second concert was on the day I officially left college, so it was really rather nice.

I imagine that the greatest challenge as far as competitions go would have been the Tchaikovsky International Piano Competition in Moscow. How did you approach that, and what were the challenges of it?

I think that the challenge perceived by the public, and certainly I perceived it as well before I went, is largely because it is a competition held in the Soviet Union. Rightly or wrongly, the Soviets have a reputation, they certainly did then, of forcing their own superiority down the throats of the West. That creates at least an imagined major problem. So that, if you win that competition, you are perceived to have overcome an absolutely huge hurdle. It felt like an enormous challenge. It didn't feel like a brick wall, but certainly an enormous challenge.

One of the reasons that I looked forward to it was because the repertoire was something which — although it wasn't long before the competition that I'd begun to really study Russian music — I found myself very much at home with. And I proved that it was my scene, very much so, because the Russian people accepted it immediately and are still doing so. So the initial fear that I had of the competition was immediately dissipated.

Why do you think you won?

What can I say? I'd like to think it was because I was among the best pianists. I really don't know. I mean, I can't say things like that without sounding terribly immodest.

This is where the why and wherefore of competitions comes up, though, isn't it?

Yes. I jointly won it, of course, with a Russian, which perhaps says more than it ought to. I don't know. But the fact is that there were 104 pianists, I think, in that competition, and three rounds only. And the 104 became 21 in one stage, and then 21 became 13. To try and pretend that you are the best out of 104 automatically when that's the system is perhaps a little unrealistic. But the fact is I did, so I wouldn't like to question it too much if you don't mind.

What followed with your career after the win of the Tchaikovsky competition?

Straight away, particularly in my own country, there were hundreds of people who wanted to book me on the basis of my being the latest competition winner. I was faithful to all the dates that had been booked before the competition and I was very pleased that I managed to fulfil all those engagements, without exception.

So I became extremely tired because I was accepting a lot of new dates as well. I was virtually playing every day for six months or so. In fact, in the '82-83 season, I did 240 concerts. In the season after that, I did 140. And then during this season it's a little bit less than that. I'm hoping eventually to get down to 80.

But it'll take a long time yet. As you can probably imagine, 240 in one season is no joke. I did really feel as if I'd been through the mill when I came out at the other end of that.

Yes, the swift acceleration of your career must be something that you survive or you don't.

Well, you change a lot as a result of it. You learn a lot from it and, of course, it's very easy to say in retrospect how you should have done it. There are lots of things that I would have done another way, and one of them is not accepting so many of the dates. The reason I say that is not because I felt that I wasn't

enjoying the music any more or anything like that, but I really do believe that a lot of those concerts were entirely because of the competition and the people putting them on only wanted me because of the competition.

The next time that competition comes along and there's another winner, they just forget. That leaves a slightly sour taste. The ones that I really love doing are the concerts that come later, the concerts that are thought about and people actually want me to play because of the way I've played, not because I'm salable. That has obviously been happening gradually more and more since then.

I'm extremely happy with the way things are now, because nobody books me on the basis of being the Tchaikovsky competition winner, which is wonderful.

That phase is over. What about recordings? Did they come quickly as well?

A lot of offers did. I didn't want to make many records. I was happy to do some of the music that I'd played at the competition pretty well immediately afterwards. I did that for EMI, who have remained my main record company and, in fact, I'm just about to sign an exclusive three-year contract with them.

A lot of other companies did offer to do all sorts of things — very obvious repertoire and very popular repertoire. I'm afraid that I tend to shun that, so I turned a lot of them down. Over the next 30 years I hope to do some of these things, but there's no hurry.

You touch on the packaging of international artists these days. Is that an aspect of your career that you found difficult to handle?

I think it's part of life. I think we have to accept it. I'm not sure that it's changed all that much from any other time. The only thing is, of course, communications are so much more efficient, there's television and records in particular.

What do you think the recording industry has done for music?

I think the recording industry has popularised music fabulously. People have access to great music without actually being able to go to a concert or having to go to a concert which, of course, was something that was never the case before. Some artists are not happy with recording, I know, but some of us are and I am one of them.

We have a very special period looking forward to each recording, because the recording itself is a work of art slightly separate from a concert. It has a different approach altogether. So it's created a new art form which, I think, is marvellous. There is a down side, of course. If you have a great recording of some particular piece and you go and listen to a performance of it, you tend to always compare the performance with the recording.

The more you know the recording the more unfavourably you're going to compare the performance, without any question of it being actually less good. It's just different.

Do you think it's changed audience expectations of what they'll hear when they go to hear a concert?

Yes, for those reasons. I think that sometimes even critics do that. If they have a favourite recording then it is deemed to be the best performance possible and, although they would never admit it, I think it's a subconscious decision that it's the only way to do it. If you do it slightly differently, which inevitably you're going to do, you've got it wrong. And that is unfortunate.

But I think it's dying away, that tendency. As is the stereotyped, sterile way of making records of the '70s where you literally could record a bar and slip it in and make up a performance as of a collage of small takes. All that seems to be going because people are beginning to favour even live performances on record.

They certainly favour a live feeling so that you take the whole of a movement now without a pause and you leave one or two wrong notes in. People are expecting much more excitement from a recorded performance than they did before. And so it's getting better.

How do you create that feeling of having an audience there when you're in a recording situation? Do you try to do that?

Yes, I do. It's very hard to do. What I actually try to do is to retain my energy level because there is less adrenalin in a recording studio. Even if you are physically tired for a concert the adrenalin level is very high and therefore you can give everything, even with that tiredness.

In a recording studio, the adrenalin is still there to some extent but it's nowhere near as much and, if you go there having not really slept quite enough it's disaster. So I'm very, very careful about sleep before a record. I absolutely fill myself with glucose. Not coffee, but glucose.

What about tension? Was that something that you had to grapple with along the way of your development as a performer?

No. I've always been very lucky with nerves. I've sometimes been tense in front of myself rather than in front of the audience. You know, there is an ideal way that I want to play a piece and if there's any sign that I might not match that ideal performance, then I will get annoyed with myself. But I don't find that being in front of an audience in itself is daunting. I never have done.

Were you a natural performer, do you think?

I like to think so. The first concert of any real size I gave in public was the Beethoven Third piano concerto, in Manchester, when I was 12. A friend of mine tested my nervous state before I went on, and asked me to put my arm up horizontally and see how much it was shaking. And it wasn't! I'll never forget that, because I think that was the beginning of my realisation that this was where I felt at home.

A natural environment for you.

I think so. I get very nervous when I'm not on the stage! □

CHRISTOPHER HOGWOOD

MAIRI Nicholson: Many of your conducting peers find that the tyranny of distance prohibits touring to Australia. I wondered what factors have brought about your enduring and fruitful relationship with the Antipodes.

Christopher Hogwood: I think I came in the first place with the worst of apprehensions. I took part in one of Neville Marriner's Academy of St Martin tours — primarily to see Japan — and it happened to include two and a half weeks of Australia. I thought Australia was absolutely wonderful from the very minute I stepped off the plane and since then I've been coming back in various guises to direct and to teach and to give recitals and to work for Musica Viva and the ABC and the Australian Chamber Orchestra.

Every time there seems to be something fresh. It's such a growing musical community. You also don't have the overcrowded feeling that the European musical scene sometimes presents, where you have to really sharp elbow your way in. I feel there are many jobs in Australia to be done that will go undone if one doesn't do something about it.

How then do you respond to the comment that Australia's still a cultural backwater?

I don't know who made the comment but I would have thought, certainly after the Bicentennial Year, it's quite clear to everybody that it's not a backwater.

Despite the success and respectability of period styles and instruments through your recordings, there are still many parts of the world that seem to be resistant to live performance in the medium. It's still a different experience, of course, from recorded sound. You took the plunge with your Academy going to Salzburg, I think you were the first orchestra of period instruments to play Mozart there after so many years. And I wondered, from your perspective, just what the situation is in Australia regarding performance on period instruments.

When I first came to Australia, about 16 or 17 years ago, there was very little. There were just a few people who had an interest and had the instruments. One had to be quite careful choosing a harpsichord on the very first tour. Now I think every year there are growing numbers. I've been very impressed the last two or three years. I heard a complete B Minor Mass, for example, on original instruments.

It's a difficulty of tyranny of distance within the country that you need to have a pool of players resident in each capital city before you can really develop that sort of activity. But I think the interest is there and to a large extent the expertise.

How educated do you find the audience there?

Very educated. A lot of the audience precognition comes, partly I think, from the activities of Musica Viva, who give a lot of people a foretaste of what developments are going on outside Australia. But also because of recordings. There seems to be, at least in the cultivated central groups of each community, a great interest in keeping abreast of what is happening in Europe and America via CDs and hi-fi recording of period instrument groups.

I was reading that at Salzburg you appeared contemporaneously with the Vienna Philharmonic playing Mozart with its customary huge sumptuous sound and I wondered what your opinion was of that—whether that 19th-century style of playing 18th-century music had become anachronistic.

If you add a 19th-century style to an 18th-century creation there is an element of anachronism there, I think, compounded by the fact that we live in the 20th century. This has never ruled a work of art out, of course, but it does stop it having the best credentials in terms of historic respect and historical awareness. We appeared at the Festival in Lucerne, followed closely by Karajan and the Berlin Philharmonic. We were playing Beethoven Nine. He was playing, I think, Bruckner and Schoenberg and that was quite an interesting confrontation.

But I think both styles appear to coexist, you know, in commercial happiness. I am sure there are some people who will only listen to the one and others who will only listen to the other. It seems to me since there is no moral right on either side, it's good that both coexist, and each can defend its stance on quite different grounds. You don't have to have the one *or* the other. You can have the one *and* the other.

Do you think we've developed a 20th-century style, and if not, why not?

I think orchestras have changed as you can hear when you compare, say, Elgar's recordings of his own works at the beginning of the century with Stravinsky's in the 1950s and then those same composers' works as recorded in the 1980s. There's clearly been a big change, differing in different places. The Eastern European style has changed markedly because of its growing awareness of Western styles of music, I think.

American orchestras have changed very much under the direct influence of recording techniques and the sounds that people associate with hi-fi. And by and large the range of vocabulary open to any musical ensemble has got so broad that a number of previously stolid organisations, like particularly the American symphony orchestras, are beginning to develop a number of vocabularies suitable to different repertoire. I suspect the biggest influence, though, has probably been the 20th-century enthusiasm for the chamber orchestra, which was a concept that never really existed before.

And so from the early Italian groups to groups like the Academy of St Martin's, the English Chamber Orchestra, St Paul Chamber Orchestra, the Australian Chamber Orchestra — these scale groups have given many people a new awareness of how you can make a work more or less intelligible by adopting the right scale of instrumentation for it. And all that before you begin to think of concepts of historical instruments.

So you're finding more and more modern performers—both symphony orchestras and soloists—are now recognising the existence of a particular stylistic language for each composer and period?

I think everybody's had a historical feeling to some extent. You *can't* pick up a piece of music, even if you're the most backward back desk symphonic player, and stick it on your stand without realising that Tchaikovsky is no longer alive. Therefore you are picking up a piece of music that comes from an era other than your own and some of the things on the page may or may not make sense.

From that point you can take two directions: you can either be rather Darwinian and say "those were benighted times. We know much better now and therefore we can re-write and adapt what is left on the page in order to make what we consider to be a modern and therefore better effect." Or you can take a slightly more respectful

historical position and say, "these are not the signs we are used to seeing on music played in our customary manner. Should we think again about whether these signs mean a different language or a different vocabulary or accent."

I think many players and many conductors are coming to that conclusion simply because it is patently boring to play in one style all the music from Bach through to Bartok.

I gather your St Paul Chamber Orchestra has a name for performing contemporary music. Are you excited by much contemporary composition?

Yes. I think that's where the life-blood of modern creation is obviously, and I think it's where audience interest ought to lie.

Ought to?

Yes. It frequently doesn't because the presentation and packaging is so distressing and also because many small groups of enthusiasts for modern music tend to become, of their own volition, ghettoes and don't try to amalgamate with what you would call mainstream chamber orchestra repertoire. I think the St Paul Orchestra started because of the activities of Dennis Russell Davies, who founded it primarily as a unit for commissioning and playing 20th-century works. That influence has lasted with them and with their audiences and they find nothing strange about the idea of seeing Keith Jarrett on the platform improvising and playing Mozart. They've seen him there 15 years ago.

But I think they were unusual in terms of audience and, I think, you do have to nowadays prepare the way for explaining the relevance of modern compositions in a context of earlier compositions.

Is it just a question of marketability? I mean, audiences do seem much more interested in the other string of your bow, the authentic recreation of earlier classics.

Yes. But, of course, when those earlier classics were written, you know, the Emperor had no time for Mozart's music. He said "far too difficult, far too many notes, my dear sir." Which is roughly what people say nowadays about Penderecki.

What are you trying to achieve in your artistic programming with this new orchestra?

First of all, accepting that it's a chamber orchestra, and a 20th-century chamber orchestra; that means that although its repertoire will include classical and some baroque music, it's primarily a group set up with the 20th-century instruments ideally suited to 20th-century repertoire, but able to play right through the periods. Whereas, all my other groups — the Handel and Haydn Society in Boston and the Academy of Ancient Music in England — are by their very nature given only one period to play in per concert.

You can play Mozart if you're equipped for Mozart, but you can't in the same concert play Bach because this requires a change of instrumentation. The modern orchestra can make mixes and so, with the St Paul Orchestra, I'm going to explore the lesser-known side of chamber orchestra repertoire. The fact is that not everybody has heard *Appalachian Spring* in the 13-instrument version, not everybody knows the original scoring of L'Arlesienne, not everybody knows that there is a chamber version of *Nights in the Gardens of Spain.*

You can also make very interesting combination programs. If you are told endlessly that Stravinsky's *Dumbarton Oaks* is the Seventh *Brandenburg Concerto*, you can make the point perhaps a little bit more musically by playing the Sixth *Brandenburg* immediately before it, which is a concept of programming, of course, which is completely impossible once you adopt a period, historical instrument approach.

How receptive have they been to your ideas? Having such a strong image as an early specialist must make it a somewhat different challenge for you working with an orchestra with a 20th-century bent.

Yes. I think I made it clear to them that I was not going there wearing any hat saying "authenticity". We were there to really explore what the profile of a chamber orchestra can be. Because, unless one's careful, a chamber orchestra's image slips in preference for being either a rather recondite modern ensemble with no sort of orchestral tag, or else a sort of apology for a symphony orchestra.

I think both ways you get the wrong image. There is a great area that requires the chamber orchestra to be itself and most of the things you want it to do, of course, expose its players much more frequently as soloists in their own right, and certainly very much to the forefront of the ensemble. So I think all the players in the group realise that they are much more under scrutiny in that ensemble, with the sort of repertoire I am proposing, than they would be in a symphonic ensemble.

Are you planning recordings with them?

Yes. We start a sequence of recordings

with Decca that will begin in January with a Stravinsky record, the complete *Pulcinella* and *Dumbarton Oaks*. Then we'll probably follow it with other repertoire, not yet absolutely fixed. But certainly not overlapping, of course, any of the repertoire that I would normally deal with either with the Handel and Haydn Orchestra or with the Academy.

What are your long-term plans regarding repertoire for the expansion of the Academy of Ancient Music? I think I'm correct in saying that until now your development with that group has followed almost chronologically.

You're right. We took two strands. By the time we started doing the complete Mozart symphonies we realised there had to be another avenue as well and so, simultaneous with that, we were doing quite a lot of recordings of Handel. Now we are more or less coming to the end of recording the Beethoven symphonies and piano concertos. That, plus a little Schubert, will probably mark the most forward point for the moment because Decca have proposed a second project for us, the complete Haydn symphonies.

This could take some time and alongside those symphonies, of course, we don't want to give up our other regions of music. So we have a plan for recording a sequence of Mozart operas. We're also doing Handel's *Orlando*, next year. So there'll be a baroque strand and a classical early 19th-century strand. The main recording thrust of the classical for the next few years, I suspect, will be the Haydn symphony project.

It sounds almost as though you're putting the brakes on. I know a lot of people comment now that there's almost a rush, an acceleration to push forward on to the later 19th-century with this now-respectable concept of authenticity. Do you fear it's going too fast to allow the necessary thorough and objective scholarly investigation?

It might be. That is certainly one of the reasons that we talked about going into Berlioz and Mendelssohn two or three years ago. Since then Roger Norrington and John Eliot Gardiner are both proposing doing the same. Rather than have everybody rushing forwards, it seems to me rather silly to operate in the same area without time for the one experience to sink in before you re-consider and do it again. We've always adopted a policy in England of trying not to tread on the toes of other groups.

So, between Trevor Pinnock, John Eliot, Andrew Parrott and Roger and myself, we try not to be found exploiting the same field at the same time. That way the players actually do have a chance to digest the experience and come back with their own feelings. I think it's good that the 19th-century is being explored. I personally think we did a lot of good for ourselves by fixing on a project as defined as the Mozart symphony project.

It enabled us to really do serious musicology, to combine with a lot of serious academics and to really equip ourselves with the instrumental forces that were very pertinent to that project. I'd like to see the same sort of thing being done on the Haydn project, which again allows us to refine the sort of equipment and the sort of approach we use. We wouldn't be able to do that job if we had opted instead for a continuing 19th-century expansion. So I think for the good of our heads as well as our hearts, the Haydn project is probably the best thing that's come along for quite a long while.

That refinement that you speak of and that relationship between performers and scholars must be one of the most exciting aspects of your work.

I think it is. It's a tricky relationship, of course. I mean, I keep a foot in both camps. But on a big project we do have to refer to full-time professional scholars for their advice. We need a guru for nearly all these bigger projects. It is quite interesting to see to what extent academic research has taken in the fact that performances are going to be the result of a lot of their work, and that they aren't researching in a vacuum.

They are researching to produce evidence that some way or another is going to make a difference to either the performer or the listener, or both. I think it's to encourage that sort of academic duplicity that I would always want to keep one foot in the academic world, so as to be able to have a say when things become too abstract and too removed from the art of music.

Is the score still the most important resource?

It depends on the ground you're thinking about. In some areas the questions of score and text are fairly well investigated, the questions of instrumentation not so well investigated. I think that shows very much in current Bach scholarship, that the text of most of the cantatas is there, but there are still many arguments centering around people like Joshua Rifkin for the actual means of performing them.

Mozart piano concertos are pretty well explored in terms of publishable text but the means of performing them, getting the right type of fortepiano and achieving some balance between orchestra and soloist, is still something that bears research and experiment.

All this, of course, seems light years away from what you'll be doing when you tour for the ABC for the first time conducting our big symphony orchestras. What's the attraction of that challenge?

I enjoy very much working with symphony orchestras. I've done 10 years or so with most of the major American orchestras. I worked with the Sydney Symphony, of course, on *Clemenza di Tito* and found a tremendous reponsiveness to stylistic ideals that apply to Mozart. To work round the various symphony orchestras in Australia with deliberately mixed programs, I think, gives a chance to show how one's philosophy in the historic periods doesn't have to change to accommodate 20th- even 19th- century works.

If you're going to perform Stravinsky's *Dumbarton Oaks*, you take the same attitude to it, I reckon, as you do towards a Mozart symphony. You aim for the correct text, which is certainly not the one that's published, and you aim for the correct number of performers and you apply to people who have played with Stravinsky, or the recordings that he made of the piece, to check on stylistic approach that may well have changed since the 1940s.

What particular areas of the vast orchestral repertoire will you be exploring with the Australian orchestras.

There's obviously a strand of classical music. We have Mozart symphonies, a Haydn cello concerto, and a curious program that I made for Sydney which begins with one player on the stage and gradually brings on a whole orchestra.

A Hogwood special.

Yes, it's a way of programming pieces on a concert stage which normally might not get a hearing in that type of context. Then, alongside the classical music, there are other pieces of similar scale. That would include things like the Martinu *Concertino for Cello* and the *Dumbarton Oaks* concerto. Then we do have a cross-section of 19th-century pieces, or 19th-century in language. I was including there the Elgar cello concerto which speaks the language of the late 19th century, and also the Dvorak *5th Symphony*, which is a neglected, very wonderful piece, and the Schumann *4th Symphony*, which I'm interested to do in its original version, rather than the reorchestrated version that he produced under pressure later on. We hope in that program to be able to do a little demonstration to show an audience where some of the differences occur, because normally it's not possible to do side by side comparisons of these changes.

Am I right in saying that some of the work you'll be doing in Australia is almost experimental?

I hope we will hit on a certain number of formats which are unusual, yes. The idea of stopping the show to play examples and demonstrate versions of a Schumann symphony before you play the complete piece is again, I think, a sort of music appreciation format. Probably the public aren't used to that, but I think it is a very important thing to do.

How do you turn off from all this, or do you need to?

I have lots of other collecting interests — paintings, reading, travelling, cooking — the history of cooking. □

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HAKAN HARDENBERGER

MAIRI Nicholson: I'm probably accurate in saying that when Australians think of music in Sweden we think first of the choral tradition and some of the great singers that have come from Sweden.

Hakan Hardenberger: I think we have to count Sweden in Scandinavia. The countries are too small to be looked at singularly. A lot of Scandinavian younger brass players are now winning in competitions and so it is clear that we also have very good brass playing in Scandinavia at the moment. I think it is that we have had to be very open to different schools: the French school, the American school, because we simply don't have a school of our own.

So what sort of climate did you grow up in? What sort of opportunities were there in your city?

Well, I was very lucky to get the teacher that I got. At that time he was about the age that I am now. He was very ambitious and went out in Europe and also to America to get impulses and influences. Bo Nilsson is his name. He's not to be confused with the composer Carl Nielsen, who is maybe more famous.

How did you get to know him?

A recommendation from the music shop in Malmo, where my father bought a trumpet.

Why did you start with the trumpet?

Pure accident. My father bought the trumpet just the day before Christmas because he didn't think of anything else. I was eight. And lightning struck. I loved it from the first minute.

Had you ever expressed any interest in it beforehand?

No. I think you can afterwards recreate that I was interested in toy trumpets and things, but not more than any other child.

What about your family background — any musicians?

My great-grandfather was a trumpeter at a military thing in a small town. But that's all.

In Sweden, there's no tradition like there is in the UK of brass band movements and, in America, the wind band movement

No, there isn't. But Sweden has been a rich country, so our parents have been able to send us out to study.

What did your father think about his son going off to follow a trumpet career?

Well, as they had no musical background themselves, they believed what this crazy teacher was telling them. He told them that I had a gift. They believed him and, not gladly, they sent me off to Paris when I was 16 and a bit.

Who was your teacher in Paris?

Pierre Thibaud.

Tell me about his teaching technique.

He is very much in his way of teaching an old-fashioned teacher. All the teaching would be in class, 14 people. He would sit in the back, smoking his cigarettes and looking like someone out of a Jean Gabin movie and saying that whatever you did was terrible! But behind that attitude there was a great knowledge and a complete obsession, I would say, with the trumpet. Also he was very open to ideas from America and he was a jazz player from the start himself, so he applied a lot of that.

I heard once that he used karate breathing techniques. Is that correct?

Not quite breathing technique. It's what I believe is considered the centre of the body, at least the strongest muscle of the body. We often talk of wind players using the diaphragm, which is higher up, instead of this, which is a stronger force. Using this muscle centre as the centre of your body and your playing bases you lower, which enables you to have the whole rest of your body as a resonance box. If you have your breathing higher up you cut off that much of your resonance and sound.

Why do you describe him as having an old-fashioned approach to teaching or to playing?

Well, because of this elitist way of thinking. I remember very well my first lesson as a student at the Conservatoire. I think I played about two bars and he said, "It's too slow, sit down, next week". And that is, of course, old-fashioned and some people cannot cope with that. He also threw me out at one time — I think it was the first year I was there. First he made me cry in front of the other 13. I couldn't come back for two weeks to the lessons. At the time I always practised in his house because it was difficult to find a place in Paris to practise. I would ask him on the Monday, "Can I come back today in the lesson?". "No, no, I've heard you practise, it sounds terrible."

Very hard for a young kid of that age. Were you alone in Paris?

Yes. I stayed at his house in the beginning and then he managed to get this really bohemian place under the roofs. I lived there with an Italian trumpet student and we didn't know each other's languages and none of us knew French very well. I could have asked for money from my parents but I thought that, you

know, suffering is to be, for the artist.

Were there opportunities for performance during that time?

I started playing at eight. I saved money from when I was nine to go abroad to study. So I had saved some money for the first year. And then the second year I had to work my way around so I was taking jobs in theatres, playing in the orchestra and things like that. And in the third year I got a big grant from the French and Swedish Governments and I started doing these silly international competitions.

A lot of people avoid them and still become famous professionals. What did they do for you? You won a couple of big ones, didn't you?

Yes. I think at the age when I was doing them — 18, 19, the first one I think at 17 — then I think it's quite good for you, because you get a measure of where you are. You learn quite a big repertoire in a short amount of time. You need to have 10 or 11 pieces ready at the same time. That's very good.

How did performance of contemporary music come to be so important to you? Is that something that happened as a result of your playing well and composers wanting to write for you, or is it something that you've always felt was important?

I've always felt it very important . . . for me to feel alive as a musician. I love playing Haydn but I couldn't play Haydn without Birtwistle. I could also not play Birtwistle without Haydn. It's something that goes together.

Why do you think so few musicians of your generation still feel that way? I heard Simon Rattle sounding off about the number of great soloists who travel the world and refuse to play contemporary music. He said that's closing the door on the future development of music.

I fully agree with him. I couldn't function without. But [there is a] danger. When you do a performance of, for instance, Birtwistle you will have people coming and saying that it was an experience. But there will also be people coming and saying, "Why do you play this kind of music. It's horrible." They're very upset because the music has affected them. And if you are not strong then it's easy to take the easy ride through life and only do what pleases.

There are also commercial pressures in terms of concert audiences bringing revenue in or not coming to a concert because they don't like the contemporary repertoire. And then recordings, too. You have to be pretty brave to stick your neck out and say, "I want to record this piece," or, "I want to perform this piece." You have to have the backing of your management and your record company and it's a hard road.

Again, for me—I couldn't live without it. So if I'm to record, I'm going to record this AND the other stuff. But for me there's no real choice.

It must be quite a risky business when, for instance in the case of the Birtwistle, somebody commissions a piece almost on your behalf and you have to give the premiere performance. Has there ever been a case where the piece has been disappointing?

Oh yes. It would be impossible that absolutely every piece should be a masterpiece, there's not more geniuses around today than there's ever been.

Is it important that the music touches the audience?

Yes. To me it is.

How do you know if it has?

Oh, you can never cheat an audience. The first step on the stage you can feel if you have contact or if you have to work for it. I mean, a concert is a whole procedure and there is never any doubt.

It's interesting to hear you say that, because a lot of critics and a lot of older generations of performers comment about the depersonalisation of music-making these days. A lot of performers are so wrapped up in performing something technically beautifully that they forget about actually touching somebody in that audience. It sounds to me as though you regard that as extremely important.

Oh, absolutely. Otherwise I could spend my life making records and stay at home. I think big halls is a very big problem that has also to do with playing traditional repertoire and doing very safe programming. If you build very big halls you need to fill them. But a positive thing with big halls is that the trumpet is very suited for them as a solo instrument.

Do you like touring?

I like playing and whatever comes with it is to be accepted.

Are you able to practise while you're travelling?

It's a problem with the trumpet. You can't practise very much on the day of a concert or a day of rehearsal, and then to practise on a day of travel is also difficult. So there's not many days left. I need to keep a certain freshness, a bit similar to what singers feel, I suppose.

As you say, like a singer. Being so closely allied with your breathing and vocal chords and position of the mouth— it's a very physical thing isn't it?

Absolutely. The lip is a little tiny muscle that has to take all this beating. In the Birtwistle, for instance, it's 20 minutes virtually playing all the time.

How do you cope with the media hype? I noticed that even the conservative British press describes you as being a cult figure.

Well, I must say I find that a very major exaggeration.

It's very hard, though, isn't it, because you can get so easily caught up in the whole snowballing thing of suddenly being a success at whatever you do. The media can quickly chew you up and spit you out if they get fed up with you — if you're too much exposed.

Yes. And also a very dangerous thing that the media can do is to put labels on you — contemporary specialist, or trumpet virtuoso or whatever. But sometimes when I go by a music store and I see all these records with my face looking at me, I think, "Oh, that's that other person." So it's a bit — schizophrenic.

Where is reality, then? Is it on the concert platform or is it back home in Sweden?

It's all little bits of reality. I mean, it's reality to be standing in front of a lot of people and playing and it's reality to play tennis and it's reality to cook good food and it's reality to be with your family and it's all part of being a human being. □

CONCERT-GOING: 30 YEARS AGO

IN retrospect, it seems that concerts were more enthusiastically patronised 30 years ago than they are now. Indeed, there were not so many concerts then and the venues were somewhat smaller. Yet memory makes that distant time seem one of many exciting performances by exceptional artists of splendid music to devoted audiences.

Probably it has ever been thus, that concert-goers who have been ABC subscribers for 40 years or so look back at the past with a fondness which, while it is based in truth, may often be inaccurate and misplaced.

Lucius Lactantius, tutor to the Emperor Constantine's family said: "Memory tempers prosperity, mitigates adversity, controls youth and delights old age."

Musical memory certainly does all of those things. Readers who can remember back to these days, when programs were sixpence each, will recall with enthusiasm many of the personalities who appear below.

In the Sydney of the '50s we were listening to many performers who are known to young people today through recordings but who, for some of us, are still household words because their performances live so very vividly in our minds. Pianists Walter Gieseking, Witold Malcuzynski and Louis Kentner; violinists Ida Haendel, Christian Ferras and Ruggiero Ricci; conductors Otto Klemperer, John Barbirolli and Nikolai Malko — all made impressions that have remained fresh.

Orchestral concert programs were often longer in those days. Here is a subscription concert program conducted by Sir Eugene Goossens in 1954: Mozart: *Il Seraglio* — Overture; Sibelius: *Pohjola's Daughter;* Brahms: *Symphony No. 3.*

And, after interval, the first performance in Australia with soloists Florence Taylor and Max Worthley of Mahler's *The Song of the Earth.*

Or, another Goossens program in 1955 — Rimsky-Korsakov: *The Golden Cockerel* — Suite; and Rachmaninov: *Symphony No. 3* (first performance in Australia). And, after interval with soloist Ventsislav Yankoff (whatever happened to him?) — Tchaikovsky: *Piano Concerto No. 1*; and Stravinsky: *Petrouchka.*

Or, this Youth Concert in 1953 (Goossens) — Schumann: *Symphony No. 4*; Dvorak: *Violin Concerto*, with soloist Eugen Prokop. And, after interval, Falla: *Three Cornered Hat* — Suite; Stravinsky: *The Rite of Spring.*

Critics (Neville Cardus, Lindsay Browne and Martin Long) were forever complaining about the acoustics of the Sydney Town Hall, yet a careful choice of seat, in the eastern gallery for example, could give the concert-goer a well-balanced sound for orchestral music.

It was a venue that, even now, many orchestral subscribers regret leaving, although parking was just as difficult as it is today at the Opera House and there were no facilities for refreshments of any kind, apart from four drinking fountains. These days, the Sydney Town Hall has improved immensely in this respect.

Other Sydney venues were used for concerts—the Conservatorium, the Embassy Theatre, Manly and, with a spectacular lack of success, the Scots Church in Margaret Street. One concert given in that church on a wet and windy winter night by Sigurd Rascher, the saxophonist, as part of the ABC recital series, was attended by 15 people.

Then there were the singers. Elisabeth Schwarzkopf and Irmgard Seefried — queues for their Sydney concerts went along George Street and well down Bathurst Street; Elena Nikolaidi, who

Marc Chagall: Music © ADAGP, Paris, DACS, London 1988

amazed us with florid Rossini arias sung in their original mezzo tessitura; Miklos Gafni, a remarkable tenor, who sang his one (and only) concert program all over Australia; Hans Hotter, at the height of his career; Victoria de los Angeles, at the beginning of hers; Suzanne Danco — she gave us new insights into the French repertoire. Her voice was not outstanding but she sang with great style and superb musicianship; Gerard Souzay, the great French baritone, who had everything.

Australian singers Joan Hammond, Marjorie Lawrence, Ronald Dowd and Harold Williams all returned to tour. Remembered with particular affection by so many music-lovers was Florence Taylor, who, unlike her contemporaries, made her splendid reputation without leaving Australia. She was the preferred contralto for oratorio and concert work for more than 20 years — a remarkable career.

Many readers of this reminiscence will be able to add their own special favourites. They will recall the tenor Gino Mattera, the Chinese bass Yi-Kwei-Sze, the Irish tenor Patrick O'Hagan and many more.

This was the time when Geoffrey Parsons was establishing his reputation as an international performer. He returned to Australia time and time again with the best singers and instrumentalists.

The personality that symbolises the era though, for Sydney concert-goers, was Sir Eugene Goossens. His dual role as conductor of the SSO and director of the Conservatorium gave him unique powers. Thanks to his organisation we were able to see, on the Conservatorium stage, *The Mastersingers, Pelleas and Melisande, Orfeo* and *Boris Godunov*. In concert, with the SSO we heard Elgar's *The Apostles* and *The Dream of Gerontius*, Mahler's *Eighth* Symphony and Goossen's own *Apocalypse*.

Goossens was a truly international figure; everything about him conveyed this. His presence was electrifying — taking choir rehearsals for oratorio performances, chairing a committee, taking diploma class or just chatting at a Music Club outing, his attendance made occasions memorable.

His ability to engender enthusiasm in performers and listeners will never be forgotten by those present at the time. It will always be remembered that he was the prime mover in the Bennelong site being chosen for the Opera House.

Joys remembered sweeten the present. As we look forward to the 1989 concert season, we can be sure that listeners in 2019 will be looking back at our programs and artists with similar feelings of nostalgia and sentiment. Those were the days!

—DENIS CONDON

(Denis Condon lectures in music at Sydney Institute of Education)

ANOTHER VIEW

THE question of why we go to concerts might be answered by Rene Descartes' aphorism: "Cogito, ergo sum." One thinks, that is, about every aspect of life, including our emotional lives which are the arena where the arts operate.

The experience of the arts, in other words, is not and cannot be a passive thing. Just as life itself may be calm or agitated, happy or melancholy, so naturally will the arts have those effects on our emotions, with the art of music the most powerful and pervasive of all.

But, despite the flood of emotion which is the glory of music, it is our reflection on that emotion which completes the composer's act of expression. It is reflection—inwardly and in conversation—upon our essential humanity, on what it really is that makes us human.

One could even go so far as to argue that as rational and intellectually responsible members of our society—of our culture, if you prefer—we have an inescapable obligation to engage in discourse about all of the important aspects of our lives. Put another way, if we do not discuss it, it can hardly be important to us.

Surely the arts fit into the category of the highest importance? As Henry James said, "art lives upon discussion, upon experiment, upon curiosity, upon variety of statement, upon the exchange of views and the comparison of standpoints".

It is the essence of my argument that this rational, this essentially human behaviour is at its liveliest, at its richest, its most satisfying when it concerns communal artistic experiences; in a nutshell, music experienced publicly in concerts.

"Sum, ergo cogito" — certainly, but the Descartes obverse is no less true. It is not art for art's sake that I am arguing, rather art for our "common" sakes as human beings.

And there we come to the philosophical dimension of art as a public activity; the experience of art which is not a solitary act like the art of composition, rather as one of "shared" experience, shared no less with those of the audience who are re-creating the composer's imagination than with those sharing the music-making. ▷

Another, rather simpler, approach to the question is to ask those performers for their view of it. Almost invariably their answer is that the presence of an audience—and its responsiveness of course—makes an enormous difference to their pleasure and satisfaction in their music-making and hence to its quality, in the intensive sense of that word as well as the evaluative one.

A studio performance is, according to the performers I have spoken to, simply not to be compared with a concert one.

(This mention of audience responsiveness might be the moment for a little examination of conscience by ABC Concert audiences who seem so reluctant to show their real appreciation and who could profitably appear a good deal less eager to rush off at the dying of the final chord.)

There is, first of all, the real sense in which a recording is not a performance at all, but merely bits and pieces of several performance "takes" spliced together to achieve the technical perfection and stunted emotional impact of a finished jigsaw, or something which is considered close to that technical perfection.

The result can be a most valuable record, of course, but there is something rather calculated in the urge to eliminate the imperfections—the signs of our fallible humanity, perhaps.

This drive for mechanical perfection has, to me, more than a whiff of the economic rationalists' view of the world where everything has a price but no value, unless it is a transactable commodity. This debases music dreadfully; so can the ready availability which recordings allow.

They can, it hardly needs saying, be wonderfully convenient but they often permit the consumption of music in utterly inappropriate circumstances.

To have only half an ear for the music because of traffic or domestic preoccupation not only deprives the music of much of its due but it deprives us of the fullness of the experience and this is not a case—though others surely disagree, at least with the sweep of my generalisation—where half is better than nothing.

On the other hand, when we have taken the trouble to attend a concert in a good hall it can be a precious event, as we are enveloped and sustained by the concentrated and shared experience with those around us, when we are settled into this contained, empyrean world. This secure artistic cocoon sometimes reminds me of the atmosphere that Patrick White created for the Bonners' dinner party on the eve of the *Voss* expedition. "That night anything could happen. Two big lamps had transformed the drawing-room into a perfect, luminous egg, which soon contained all the guests. These were waiting to be hatched by some communication with one another."

Sometimes it is a pressing mass of excitement, as during the Mahler *Eighth* Symphony; sometimes it is the shared breathlessness of something of exquisite fragility, like the Sydney Symphony Orchestra's performance of Ravel's *Mother Goose*, which I heard recently. Then it is as if we feel that even to take a breath—singly or communally—will break the tender spell.

It may be just one work or an entire program, but the experience can be so intense that its memory remains for a lifetime. Like my first orchestral concert. Or the time that I heard Joseph Post conduct Messiaen's monumentally magnificent *Et exspecto Resurrectionem mortuorum*.

Or Rafael Fruhbeck de Burgos direct the *Rite of Spring* from memory. Or John Ogdon play Messiaen's *Vingt Regards sur l'Enfant Jesus*. Or Janet Baker's first recital in Sydney. It can happen with a recording, but in my experience it is far, far rarer.

I do not want to be misunderstood. I own some much-loved recordings, too, but—like comparing a film with a play which has the real actors moving and speaking almost within touching distance—it is really a different art form, a different intellectual and emotional experience.

It works at both ends of the spectrum. A vast work like a Mahler symphony demands its own visual component quite apart from the impossibility of getting all of that sound, adequately and honestly, on to a recording, even a compact disc. At the other extreme, listening to a string quartet on a recording is but a pale replica of hearing them play just metres away from you in a genuine "chamber" setting.

Can a wonderful choir in a great cathedral ever be the same on a record as when it is experienced in that superb sonic and architectural ambience?

Records and television have bred some bad habits into us: we tend to chatter and only half-concentrate when enjoying them at home, behaviour that some then bring with them into the concert hall, together with their insistent, immediate clapping at the end of every movement, oblivious—no doubt through fear of being considered unappreciative—of the rapt atmosphere that they are crassly destroying. There are the coughers, too; the lolly unwrappers; the mesh-handbag harridans and the Dick Tracys with their wrist-watch emergency stations.

Granted, it is only in Paradise that one finds perfection, so these irritations and solecisms can be coped with even when they blemish the art. It must never be forgotten, however, that it is through art that we come closest to Paradise.

It was Clive Bell who said that "art and religion are, then, two roads by which men escape from circumstances to ecstasy", and if, further, George Santayana was right in surmising that "all of the arts aspire to the condition of music", then it must follow that it is uniquely through music — or to an unrivalled extent through music — that we can escape to ecstasy or Paradise which — if it is anything — is surely the condition of seeing, feeling and comprehending our humanity, an essential part of which is our understanding relationship with one another.

The public experience of music in concerts, therefore, has the potential to offer us the greatest profundity of which we are capable. In a dispirited and materialist society like ours, this lesson cannot be repeated too often.

—JOHN CARMODY

It is uniquely through music — or to an unrivalled extent through music — that we can escape to ecstasy or Paradise which — if it is anything — is surely the condition of seeing, feeling and comprehending our humanity . . .

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PLAYING AWAY

The Sydney Symphony's series of concerts in the US during the latter months of 1988 added significantly to the string of foreign tours by ABC orchestras during the past 20 or so years. Charles Buttrose reports.

ALL symphony orchestras worthy of the title from time to time must play away from their home towns — and preferably to foreign audiences. All tours — even going to play in another State — stimulate the players. They get out of the home-town rut, away from audiences that take them for granted and critics whose reaction is largely predictable. SSO concertmaster Donald Hazelwood summed it up: "Touring helps an orchestra maintain its vitality. It's a self-proving of the collective ability."

An orchestra doing a tour such as that by the SSO in 1988 is stirred by the realisation that it has rehearsed and performed in musical shrines like Carnegie Hall and paraded its quality to musically sophisticated audiences and critics.

There is another side to the coin. Orchestras also benefit from playing in cities anywhere where the musical standard falls short of that in their home town. In these places, the visitors are honoured guests, overwhelmed by local praise and the open admiration of fellow-musicians.

The effect of this is that the orchestra strives to live up to expectations, plays magnificently and goes home feeling very good about itself.

So, we have it two ways with touring. An Australian symphony rises to its best when it plays in London, New York or Vienna — as ABC orchestras have — because players know they are braving comparison with the world's best. And, when an orchestra plays in cities less favoured musically, they know tremendous things are expected of them and they play their hearts out to deliver.

ABC people mused for years about foreign tours and finally a decision was made for them. A group in Christchurch, New Zealand, sent an emissary to Sydney to talk with Sir Charles Moses about the then Victorian (now Melbourne) Symphony playing in their city for the 1965 Pan-Pacific Arts Festival.

The emissary knew what he wanted: the Melbourne orchestra for a week, with Sir Malcolm Sargent to conduct. The financial arrangements were satisfactory and the timing workable. Sargent then was "permanent guest conductor" in Melbourne. There could have been no more appropriate choice for Christchurch.

Sargent luxuriated in the star treatment given to him and the orchestra and hobnobbed exquisitely with the vice-regal, ecclesiastical and commercial leaders in the ceremonies associated with the orchestra's visit.

So, an ABC orchestra played for the first time outside Australia to a white-tie-and-tailed, uniformed and decorated audience of 3000 in an army drill hall — the King Edward Barracks — called, for the time being, Festival Hall.

For Christchurch, a city blessed with many excellent choirs, the major work on the opening program was Hubert Parry's *Blest Pair of Sirens*, with a splendid choir of Christchurch singers. Haydn's *Symphony No. 86* and Borodin's *Prince Igor Dances* made up the program. All four concerts were sold out. The happy promoters began negotiations for the Sydney Symphony for 1968.

Before taking its turn in Christchurch, the Sydney Symphony, later in 1965, went to London for the Festival of Britain. The SSO's main assignment was to give a concert in the genuine Festival Hall, with Royalty present and all flags hoisted. Dean Dixon, who then had the orchestra, conducted a program which had the Brahms *Symphony No. 1* as its major work.

The Festival of Britain forced one historic change for the SSO. The management insisted that the men play in tail suits. Until then, dinner jackets had been the dress — although, at the urging of its conductor, Georges Tzipine, the Melbourne orchestra some time earlier had gone into tails at the players' own expense. New tails for the SSO were among the costs listed for the 1988 American visit.

As foreign touring began to look like being a regular part of the orchestras' lives, the ABC, having studied the equipment of visiting orchestras — notably the NHK Symphony from Tokyo — began to modernise its travelling gear.

The MSO was first to use some of the new equipment when it went to Montreal, Canada, to play two concerts at Expo 67. Willem van Otterloo conducted both concerts in the Wilfrid Pelletier Salle in Montreal's beautiful Place des Arts.

With the then Prime Minister, Harold Holt, in the audience on the first night, the Melbourne musicians turned on one of their big shows. Traditionally, the Melbourne players claim to be an "occasion" orchestra: the bigger and more important the occasion, the better they play. This belief fortunately held good with the Expo 67 concerts.

As the ABC's North American representative, I had arranged with Columbia Artists Management Inc (CAMI) to send a representative up from New York to Montreal to audition the MSO, with a view to offering us a major tour. The CAMI man was impressed and his organisation offered us for 1969 a 30-concert tour, including at least one in Carnegie Hall and one in Constitution Hall in Washington, DC. The Kennedy Center was in construction.

Financially and musically, it was a good offer. But the ABC in Sydney was not overwhelmed. Back came the message in response to news of the offer: Tell CAMI to try us some other time. MSO has to give two concerts at Moomba during the proposed tour period.

CAMI was nonplussed. No one had heard of Moomba, but CAMI said the ABC must regard it as important if it would reject "the most flattering offer ever made to an Australian orchestra" to play a couple of concerts at it. CAMI was annoyed, but, after weeks of negotiation, offered an identical tour for 1970.

That tour was a total success. Except for a couple of tail-enders, van Otterloo conducted all 32 concerts (two in Carnegie Hall) and every concert was an "occasion". There was no let-up. On the morning of his last concert, van Otterloo called a two-hour rehearsal in Carnegie Hall of the Beethoven *Symphony No. 5*, which had been played time and again during the tour.

CAMI gave a celebratory dinner after that concert—a flood of chilled wine and warm sentiment. Everyone was happy, especially as the Press all through had treated the orchestra well. The tour cost the ABC $176,000 and most of that went

to Qantas.

Unfortunately for future United States tours, the relationship with CAMI was later shattered. The ABC accepted an offer for another tour in 1976. The acceptance was treated as binding, although the contract was yet to be signed. CAMI arranged concerts for the orchestra in series in more than a dozen cities.

Not long before the tour was due to begin, the Fraser Government ordered a cut in ABC and other Government spending. The MSO tour was the first head to fall into the basket. Australian standing in the American concert business has never been the same.

However, before that disaster, the ABC did have funds and the SSO went away twice in 1974. In February, it did five concerts at the Hong Kong Festival, with a pair en route in Manila for an entrepreneurial set-up headed by Mrs Imelda Marcos.

Then, from September 1 to October 28, the SSO took on the ABC's biggest and boldest foreign touring venture yet. Opening with a pair of critically-acclaimed appearances at the Edinburgh Festival conducted by van Otterloo and Sir Charles Mackerras and a few other concerts in the United Kingdom, the orchestra went to Europe.

By the time it was through it had played 30 concerts in 12 countries. These included Austria, Germany and Holland, which means that it played to some of the world's most critical audiences. For what it accomplished, the cost to the ABC — $297,000, most of which again went to Qantas — was money well spent.

Not all European critics were enraptured by everything the SSO did, but on that tour the SSO learned much and had itself in truer perspective when it came home. Additionally, its relationship with van Otterloo deepened and made his final years with the orchestra his happiest and, musically, probably the orchestra's best.

The CAMI fiasco stilled talk of foreign tours. But, in 1979, with the help of $20,000 grants from the Department of Foreign Affairs and the Tasmanian Government, the Tasmanian Symphony went away to play for the Australian Ballet. The Tasmanians did five performances at the Athens Festival and six at the Israel Festival, spread over Tel Aviv, Caesarea and Jerusalem.

After that, no orchestra went away until 1983, when the West Australian Symphony (aided by $60,000 from the State Government's lottery funds) played in Singapore. With David Measham conducting, the WASO did three concerts in three days for a local entrepreneur. The orchestra was well received, but the brave enterprise might have deserved better. One ABC report says that, because of high rates, the entrepreneur could not afford to advertise in the newspapers.

There was yet another four years before the next orchestra — the MSO — got away. This was the fulfilment of a dream of Hiroyuki Iwaki, Chief Conductor of the MSO since 1974. Iwaki had wanted for years to show off his Australian orchestra in Japan.

Iwaki knew there was no ABC money for touring and canvassed Japanese companies at home and in Australia. A prompt cheque for $100,000 from National Panasonic set off a response which enabled the MSO to do a 14-day tour of Japan and South Korea during October–November, 1987.

Iwaki conducted all eight Japanese concerts, which began with a spectacular opening night in the Suntory Hall. Members of the Japanese Royal Family and the then Prime Minister, Mr Nakasone, were in the audience. The MSO was given a tremendous reception. Iwaki was delighted. With three concerts in South Korea conducted by Vanco Cavdarski, the MSO played 11 concerts in its two weeks.

What Iwaki had pioneered, SSO supporters followed up for 1988 and succeeded in having its United States visit funded to the tune of $1 million by Japanese electronic corporation Epson. The SSO tour was different from other ABC orchestral voyages. It ran for three weeks, during which 14 concerts were put on. For three of these, perhaps the Sutherland-Bonynge double-act rather than the SSO was the star.

However, having one of music's most highly-paid duos with it in New York and Washington, DC, assured the visitors good houses. As American critics have written, the glory of the Sutherland voice may be fading, but Americans still regard her as a major star and keep going to her performances.

The touring party was reported as being as high as 120 and published managerial estimates put the cost at $1.7 million. Moving orchestras about the world has risen! Fortunately, Japanese industrialists are showing a happy disposition to help with this burden.

One wonders . . . what next? The SSO is talking about an invitation to the London Proms in 1991 and another Japanese tour for the MSO is seen as a glint in Iwaki's eye. Meantime, stay-at-home orchestras keep their touring hand in form by moving about Australia. The Queenslanders did their historic annual tour up their State's northern coast early in 1988 and the MSO went up to Sydney to help fill the gap caused by the SSO's American jaunt.

The WASO, also in 1988, went to the Northern Territory (the Adelaide Symphony pioneered the Territory tour in 1967) and gave concerts in Alice Springs and Darwin, where it also played for a concert production by the Australian Opera of *Madama Butterfly* in Darwin's Botanic Gardens Amphitheatre.

Whether their journeys take them somewhere in Australia or abroad, it is all travel to the players: a change of scene, different audiences, different critics — a special challenge. Invariably, they come back refreshed, excited and with enhanced enthusiasm.

Members of the Melbourne Symphony Orchestra board their chartered aeroplane after a concert in Edmonton, Canada, 1967

THE CONCERT: ESSENTIAL RADIO

BROADCASTING in Australia officially opened with a concert from the studios of station 2SB (later 2BL) in Sydney. In Britain, no less a celebrity than Dame Nellie Melba was engaged soon after World War I for the first broadcast over a new high-powered transmitter at Chelmsford.

Notwithstanding the disparagement of those who considered music a "frivolous" use of the medium (just as Edison had deemed his invention of the tinfoil cylinder phonograph not a musical but a *talking* machine), music quickly established itself as an essential ingredient in the recipe for a radio station's success. As, indeed, Edison found it also was for the his own invention.

Both the recording industry and broadcasting found they needed music — or entertainment — for their commercial survival, whatever higher purposes the highbrows, educators and politicians might have envisaged for them. Without music, there would hardly have been the technical imperatives or commercial incentives that made possible today's almost commonplace developments — international stereophonic transmissions by satellite on one hand and noiseless digital laser-discs on the other.

The broadcasting of full symphony orchestra concerts, particularly, created the need for improved fidelity both in transmission and reception.

Not that radio producers were in any great hurry six decades ago to take out their microphones and broadcast, say, Mahler's *Eighth Symphony*, Elgar's *Dream of Gerontius* or Wagner's *Meistersinger* (to name but three major public musical events covered by the Australian Broadcasting Corporation during 1988).

At first — and to a degree astonishing to anyone used to a modern broadcasting station's dependence on disc and tape — the emphasis was on live musicians standing by and performing, sometimes for hours at a time, in the studio. Many stations kept full- or part-time "house" orchestras to sustain their schedules — though the term "orchestra" was very much a euphemism for what were invariably small instrumental ensembles.

The 2SB studio concert that officially launched Australian broadcasting from the *Smith's Weekly* building in Phillip Street, Sydney, on November 23, 1923, was probably a fairly popular affair, featuring the St Andrew's Quartet, four vocal soloists and a cellist.

Not until August, 1929, W. Arundel Orchard tells us in his memoirs, were microphones taken out to transmit Australia's first classical orchestral concert broadcast — a performance by the NSW Conservatorium Orchestra, which he conducted as Director of the Conservatorium.

Expatriate Australian pianist William Murdoch played Beethoven's *Third Concerto*, tenor Spencer Thomas sang arias from *Don Giovanni* and *Lohengrin*, and the program also included the *William Tell* Overture, *Unfinished* Symphony, Saint-Saens's *Phaeton*, Boccherini's *Minuet*, and two movements from *The Planets*.

Although the old Australian Broadcasting Company, which relayed the concert over 2FC, advertised the event as *the* first classical orchestral concert broadcast in Australia, evidence unearthed by today's ABC Document Archives suggests otherwise. It was probably only *its* (i.e. the Australian Broadcasting Company's) first outside broadcast of a concert.

In fact, Arundel Orchard himself had conducted the Conservatorium Orchestra in a concert relayed over 2FC from Sydney Town Hall almost two years earlier. (Since that was the original 2FC of retailers Farmer & Co., however, it may not have counted in the eyes of the Australian Broadcasting Company, which had taken over 2FC and the country's other non-commercial, A-class, stations under Government licence in July, 1929.)

In Melbourne, too, according to an announcement in *Australia's Wireless Weekly*, Prof. (later Sir) Bernard Heinze arranged a series of orchestral concerts to be broacast over 3LO beginning on August 3, 1927. The concerts were to be given by the Melbourne University Symphony Orchestra under Heinze's direction — though whether they were public or studio performances is not clear.

Arundel Orchard's Sydney concert, announced for September 24, 1927, however, most certainly was a public concert. The *Wireless Weekly* described the program as a "popular" one, including the *William Tell* Overture, *Lohengrin* preludes, *Nutcracker* Suite and *Carmen* excerpts, with "Australia's foremost tenor," Alfred O'Shea, singing arias from *Meistersinger* and *Rigoletto* as well as *Bird Songs at Eventide* by Eric Coates.

The importance attaching to such events is spelt out by the *Wireless Weekly's* "3LO Correspondent" who writes of the Melbourne University series: "It is fortunate that ... wireless has opened the way to giving the people fine orchestral concerts ... Unquestionably there are, among people who do not go habitually to concerts, a great number who will appreciate good music in their own homes ... Wireless has educated the public ear ... giving, apart from what the public wants, a modicum of what it should want, in the hope that the unusual may appeal and create a demand for more."

This was to be a watchword for the new Australian Broadcasting Commission,

established in July, 1932, to take over the operations of the Australian Broadcasting Company on the expiry of its three-year licence. Ian K. Mackay reports in his *Broadcasting in Australia* (published as the Commission achieved its first quarter-century in 1957):

"The ABC has increased the public demand for better music without catering for extreme tastes. [It] has taken care to ensure that its offerings are easily understood and assimilated. This has not resulted in any complete cultural transformation of the people — which was not intended — but it has raised standards of musical taste."

In that time, the Commission had established symphony orchestras in all six States, established itself as Australia's major concert entrepreneur and it had enabled audiences both in the concert hall and on the air to experience such historic events as Eugene Ormandy conducting the Beethoven *Ninth* Symphony in the Sydney Town Hall (1944) and Otto Klemperer in the Mahler *Second* (1949). Recordings of both these broadcast concerts exist today in ABC Radio Archives.

Perhaps the most important achievement of the new Commission was to make its musical offerings available where fine music had never been heard before in Australia. In its three years of existence the Australian Broadcasting Company's original network of eight capital city stations had expanded by a mere four regional stations to serve what Alfred Deakin had termed this "land of magnificent distances."

The Lyons Government, more concerned with the tyranny of distance in the depths of the Great Depression, was impatient for more. The Government gave high priority to easing the effects of the Depression and breaking down isolation in remote rural communities. A truly national radio system, independent of commercial constraints, had to be a major force in achieving this end. It alone could provide the news and information, the entertainment and cultural sustenance, including great music, that could see the nation's rural heartland through one of its greatest crises.

The new Australian Broadcasting Commission responded by developing, in conjunction with the Post Office, a unique national network based on a vast system of landlines which enabled its networked programs, as well as local units from the increasing number of regional stations, to be heard over progressively more of the country's three-million square miles of territory. The number of ABC stations multiplied threefold during the Commission's first 15 years.

Through the influence, particularly, of Charles (later Sir Charles) Moses as General Manager and Prof. Heinze as the Commission's Musical Adviser, the growing ABC network made sure that few if any of the major concert artists presented by commercial entrepreneurs in the capital cities failed to be heard on ABC relay around the country.

Well known, however, is the incident of the Yehudi Menuhin broadcast in 1935 which, ostensibly at least, precipitated the ABC into becoming its own concert manager. Moses declared that the ABC had been held to ransom by Menuhin's promoters, who not only required the ABC to provide the orchestra and conductor at its own expense and pay a fee of £500 plus all profits, but also insisted that the broadcast be not advertised until 24 hours before the concert. Entrepreneurial fear of radio's undocumented damage to box-office was alive and well then as it is today!

The resultant billing in the *Wireless Weekly's* program pages was a triumph of eye-catching, but uninformative, anonymity (see inset), in which neither the program nor soloist was listed.

The following year, in 1936, the ABC launched its first major celebrity concert season. The touring artists were conductor Dr Malcolm Sargent (another eventual knight!), singers Ezio Pinza, Elisabeth Rethberg and Dorothy Helmrich and pianist Eileen Joyce.

At the same time, Charles Moses assured concert broadcasts of their place in the ABC sun by encouraging the Government to legislate that the ABC must transmit at least part of every concert for which it charged admission. Only in 1983 was this requirement abandoned.

Until well after World War II, concerts were normally relayed direct to air and at least the major ones were relayed nationally as they are on ABC FM today — the difference being that they were then relayed by landline instead of satellite and there were no time-delay systems to eliminate time differences between States.

Given Australia's intractable problems of distance and time-zones, broadcasters understandably welcomed with open arms the new technology of tape recording when it appeared in the late '40s. Now the ABC could put behind itself the ever present risks of mishaps and overruns with direct concert relays, likewise the problems of scheduling where time zones were up to two hours apart. Tape-editing could ensure that concert broadcasts went to air technically immaculate, and at the most convenient time of day or night.

Thus, the ABC entered a long era in which concerts were mostly pre-recorded for delayed transmission, usually packaged in the studio with scripted announcements. And they were often rearranged in the process—individual items mined from the concert recordings as if they were gramophone discs and recompiled into programs which, though they may have been made up of concert recordings, usually retained little of the sense of occasion. Both in terms of network scheduling and audience impact broadcast concerts lost some of their former importance as musical, and cultural, events.

Yehudi Menuhin rehearsing with Bernard Heinze in Melbourne in 1935

The past decade has seen a pronounced swing back on ABC Radio to respecting the integrity of live music-making, not only in the concert hall but even in the studio. Performances are usually best when the artists know there's no chance of a retake, when the adrenalin is flowing and they have to play as if their lives depend on it.

Unless the long-term objective is a flawless recording for commercial release, music broadcasting policy now is to go direct to air whenever possible, or to record *as if* direct to air when a direct relay is not possible.

Over more than half a century, the ABC has supported numerous other concert-giving organisations in Australia by giving presentations national radio cover- ▷ 64

THE ART OF THE ENSEMBLE

AFTER a concert in the remote north-west Tasmanian coastal town of Stanley, a man from the audience approached Stephen Martin to warmly congratulate the Tasmanian Symphony Chamber Players on their performance of Schoenberg's *Transfigured Night*.

During the ensuing conversation, he casually mentioned he so loved the work that he had at least five recordings of it. The two then discussed Schoenberg's music in some detail.

"This is in a town of fewer than four thousand people," says Martin, who is both manager of the chamber ensemble and principal double bass with the Tasmanian Symphony Orchestra.

"It's one of the attractions of going out on tour in Tasmania. We try to get to the places where the orchestra can't go and we constantly come across the most extraordinary people in small communities that are so isolated that your might think any cultural life would be difficult, if not impossible. It's never the case.

"Ours is a very pristine State and the beauty of the natural environment has enticed a lot of artists and cultured people to make their homes here. These people want to hear high quality music and have been very supportive of our efforts. It makes touring a very rewarding and interesting activity. In some ways, we feel that it's the most important work that we do as musicians."

The 13-member ensemble, which Martin describes as "basically a string orchestra", was formed in 1981 by the TSO's former principal cellist, Christian Wojtowicz and is now led by the TSO's concertmaster, Barbara Gilbey, who is also artistic director. Although all members belong to the TSO, the ensemble operates independently, organising and funding its own concerts and tours.

The group's repertoire is adventurous, spanning from early baroque through to contemporary works, which include several recent commissions from Australian composers. Sydney-based composer Anthony Partos has written a work for the ensemble entitled *Lutana*, an Aboriginal word meaning "moon". The piece was based on Tasmanian Aboriginal songs which had been recorded on a wax cylinder earlier this century by members of the Royal Tasmanian Society.

"We commissioned the piece because we didn't want these songs to be just museum curiosities," says Martin. "We wanted them to live again as part of this country's cultural heritage."

While Tasmania focuses on contemporary works, in Queensland, the emphasis appears to be on history and musicology. Of the three main ensembles formed by members of the Queensland Symphony Orchestra, two concentrate exclusively on baroque music and music from the 17th and 18th centuries.

Violinist Tom Georgi, a cheerful and wise-cracking "up-state New Yorker", formed the Badinerie Players in 1985 with the aim of performing 17th- and 18th-century music on period instruments.

Their name is taken from the last movement of Bach's *Second Overture for Flute and Strings*, says Georgi, and means "a dance of a teasing or playful nature". What he didn't envisage was that Queenslanders would fondly abbreviate the name. "They call us the Bad Players, but I've been assured they don't mean it."

A recent performance of works by Mozart and Haydn, featuring pianist Geoffrey Lancaster, introduced the forte piano to Queensland audiences. "It's the first time the instrument has been heard in this state," says Georgi proudly. The group also performs works by lesser-known composers whose music has fallen into neglect due to "inappropriate playing and unsympathetic performances on modern instruments".

The value of this historical approach, says Georgi, is not just academic. "The size of our audiences show that," he says. "I think this approach to music adds an intellectual dimension which is often missing from concert performances. A performance may be very fine, all the notes are there, but what is there to talk about? What's new? What's exciting?

"Also, a lot of music that sounds strained or boring when played on modern instruments suddenly makes sense when it's played on original instruments, with the musicians following the composer's original metronome marks. Even a familiar work like Beethoven's *Ninth* symphony, for example, takes on a new dramatic structure and the composer doesn't seem quite so idiosyncratic."

Queensland's Baroque Players also use original instruments in their performances, with the colourful addition of period costumes.

Adelaide Brown, a QSO flautist, formed the group 11 years ago, with cellist Garry Williams and music lecturer Mary Mageau. During that time, they have made three records (two of which have sold out), a video, performed in a television documentary, and given more than 100 performances (usually by candlelight), including one memorable concert at a Russian restaurant where they were invited to dine afterwards on roast peacock. They also organised a "George III evening" for the Bicentenary, featuring baroque arrangements of Australian folksongs.

The Laiton Brass Ensemble is the oldest group emanating from the QSO and one of the most active. The QSO's principal trumpeter, Geoffrey Spiller, confesses that he's unable to recall when the group was formed, but says it dates back to "well before my time, probably to the early '60s".

The group's repertoire stretches from baroque to contemporary brass works such as the American composer Ingolf Dahl's *Quintet for Brass*, as well as popular jazz standards by Fats Waller. "We do a lot of contemporary music, but not the way-out stuff," says Spiller.

The Adelaide Symphony Orchestra

The Melbourne Brass Ensemble

encompasses one of Australia's most distinguished chamber ensembles, the Arioso String Quartet. The four Australian members met when they were students, studying in Europe. The quartet was formed during a summer school in Cologne, its members subsequently studying with the Amadeus Quartet in that city as well as with Moscow's Shostakovich Quartet.

The group has toured extensively throughout Australia and New Zealand. Their repertoire extends from "the usual Mozart works through to Peter Sculthorpe", says violinist Rachael Kirk. The Arioso Quartet is something of a family concern. Rachael's sister, Cecilia, plays cello and violinists Alan Smith and Jane Burroughs are married—to each other.

The ASO's second bassoon, Grant Scobie, formed the Adelaide Chamber Ensemble four years ago. A loosely-knit group of "brass, woodwind and string, but mainly woodwind", the group's repertoire is limited, says Scobie, "by who we can get to rehearsal on the day".

Nevertheless, the group manages to get enough people together in the one place to tackle everything from Beethoven to Malcolm Williamson's *Quintet for Piano and Wind*, which they recently recorded for an ABC Radio broadcast. The group's commitment to contemporary Australian music has even extended to an entire concert devoted to works by South Australian composers.

Members of the Sydney Symphony Orchestra have diversified into a number of smaller groups, including the Australian Wind Virtuosi, the highly acclaimed Australia Ensemble, the Gagliano String Quartet and the innovative percussion group, Synergy.

The Australia Ensemble celebrates its 10th anniversary this year. Founded with the aim of performing contemporary Australian music, its members include the SSO's concertmaster, Dene Olding, and composer and clarinettist Nigel Westlake. Last year, the group embarked on a successful tour of the United States and Europe, where their performances of contemporary Australian music drew large audiences and enthusiastic applause.

Nigel Westlake also became the first Australian to win a gold medal for original music at last year's New York Radio Festival Awards. The 29-year-old composer won the award for a new ABC Radio theme.

Michael Askill, the SSO's former principal percussionist, formed Synergy in 1975 with the aim of "commissioning as many works as possible from up and coming Australian composers". The group has premiered percussion works by Ross Edwards and Michael Smetanin and has recently released a recording of percussion music by local contemporary composers.

The group uses a variety of instruments, ranging from grand piano and electronic keyboards to Aboriginal music sticks (for a performance of Peter Sculthorpe's *How The Stars Were Made*) and bull-roarers. The SSO's principal percussionist, Ian Cleworth, who studied in Japan, has also added a battery of Japanese drums and chimes to Synergy's ever-expanding array of instruments.

Unfortunately, the group rarely tours outside Sydney. "There are two reasons for this," says Askill, who is the only one of the group's four core members not at present employed by the SSO. "Firstly, it's difficult for the other players to juggle their orchestral commitments and, also, we use such a vast range of instruments that touring becomes a costly and cumbersome business."

One performance can involve up to 50 or more instruments, he says. "We tend to take over the stage, literally, from one end to the other. It can get a bit cluttered up there."

In Sydney, Synergy has amassed such a following that the group has virtually outgrown its regular venue at the Broadwalk Studio and is contemplating either moving to a bigger venue or repeating concerts.

Chamber music is well-represented within the ranks of the SSO, with two long-standing chamber groups, the Australian Wind Virtuosi, led by the SSO's principal bassoon, John Cran, and the Gagliano String Quartet. The SSO's new Associate Concertmaster, Goetz Richter, has also recently formed the SSO Chamber Ensemble, which will give its debut performance early this year.

The Melbourne Symphony Orchestra also has a rich yield of small ensembles, including one of Australia's oldest chamber orchestras, the Philharmonia.

But, perhaps the best-known of the MSO's many ensembles is the Australian Chamber Soloists, a virtuosi group which includes cellist Phillip Green, pianist Stephen McIntyre, flautist Prudence Davis and internationally-acclaimed oboist Jeffrey Crellin. The group has a diverse and innovative repertoire and has made it a firm policy to always include at least one Australian work in each program.

One of the most popular MSO offshoots is the Melbourne Brass Ensemble, led by bass trombonist Eric Klay. The group has given numerous recitals and school concerts throughout Australia, touring from Darwin to Hobart. The musicians have also released four commercial recordings, as well as commissioning numerous works from Australian composers.

The ensemble has performed on television and records have drawn high praise in overseas music publications. To give an example, the International Trombone Association's magazine noted in a review of a recent MBE recording that "intonation, articulation, blend and balance and total musicianship are impeccable".

Frederick Shade, principal piccolo with the MSO (as well as a full-time priest with the Liberal Catholic Church), formed the Praetorius Wind Quintet about 10 years ago. All members of the group are principal players with the MSO. They are Vicki Philipson (oboe), Gennady Slavsky ▷

(bassoon), Eric Bramble (French horn) and Ian Morgan (clarinet).

"We cover everything from the early classics to contemporary works by people like Ligeti, Hindemith and Nielsen. We've also performed a number of Australian works like the Dreyfus didgeridoo concerto," says Shade ("No need to call me the Reverend").

The group tours frequently and has performed in a variety of venues, including a lunch-time concert for workers at a country knitting mill and an inflatable tunnel in the middle of a river. The latter, at the Ballarat Begonia Festival, was not a particularly satisfactory or stable platform. "There was a lot of water washing about. We were wetting ourselves in more ways than one," says the irreverent Shade.

The MSO's oldest established ensemble, the Philharmonia, was formed in 1971 by the late Paul McDermott, who also founded Melbourne's annual Music in the Round festival. The group is now led by MSO cellist Faye Goldsmith and violist Rosia Choate.

During Melbourne's bleak winter months, the Philharmonia adds a welcome note of cheer with the annual winter concerts in the Great Hall at Melbourne's National Gallery. The concerts feature prominent local soloists and usually include several new works by Melbourne composers.

Recent performances have included a cello work and a series of musical "haiku" by Eugenie Teychenne and a piccolo concerto by composer Michael Easton.

Faye Goldsmith, who also runs a music society in a small town some distance from Melbourne, says it is natural for musicians to have "two, three or more strings to our bows". These extra-orchestral activities are more than mere "hobby groups", she says.

"There is much joy and personal satisfaction to be gained from playing in a small ensemble. For a start, you can hear yourself better," she jokes.

"Personally, I find that playing in smaller groups is the best way to improve one's standards as a musician. It's not that playing in an orchestra doesn't keep you on your toes and force you to keep up your standard. It's just that you can learn so much as an individual from playing in a quartet or a chamber ensemble.

"It's not just a question of improving one's technique, as you tend to learn to do in an orchestra, anyway. It's more a question of sensitivity and relating to people."

—ROSSLYN BEEBY

The Tasmanian Symphony Chamber Players

age. The ABC's often generous broadcast rights fees also, on occasion, gave fledgling organisations the necessary support to ensure their survival and growth.

The patronage of ABC Radio today is less a matter of financial support than of delivering a nation-wide audience to those who deserve to, but might otherwise not, be heard. The policy is still to be as generous as possible to those who need the income from broadcast rights, but utilitarian expedients must serve in utilitarian times. ABC Radio is constantly being reminded that it exists as a broadcaster, not as a patron of the arts.

The limited funds available to buy rights in concert performances have of late been spread increasingly thinly to meet increased demand and opportunity.

Concert broadcasting has spread beyond the traditional ABC environment in recent years. In the major cities community FM stations run by non-professional music broadcasting societies or by universities are often active in seeking rights to concerts not acquired by the ABC. They do so usually on payment of little or no rights fee.

These broadcasts often provide a healthy supplement to ABC FM's nation-wide coverage of major events, usually with a local focus which complements ABC coverage. However, they remain essentially a supplement rather than an alternative.

Today's burgeoning radio industry owes its well-being heavily to the power of music and the effectiveness of concert broadcasting. Had radio and the gramophone remained mere "talking-machines" their development would have been far less dramatic, their performance far less spectacular.

And so the "all-talk" radio stations now find fewer listeners prepared to allow them the time of day simply to air their news and opinions. Even on ABC Radio National, predicated as "radio to think by" and dedicated in its music scheduling more to programs *about* music than programs *of* music, listeners have made it clear that enough talk is enough.

When it comes to music, they want — nay, need—the music itself rather than someone talking about it. Thus, the past year has seen something of a swing back in Radio National's music broadcasting. Individual concert items are now regularly used alongside commercial disc material in personality programs, thereby providing the music many listeners want, but in a presentation which complements rather than competes with the full concert broadcasts on ABC FM.

—ANTHONY CANE

Anthony Cane is Federal Music Program Officer for ABC Radio.

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